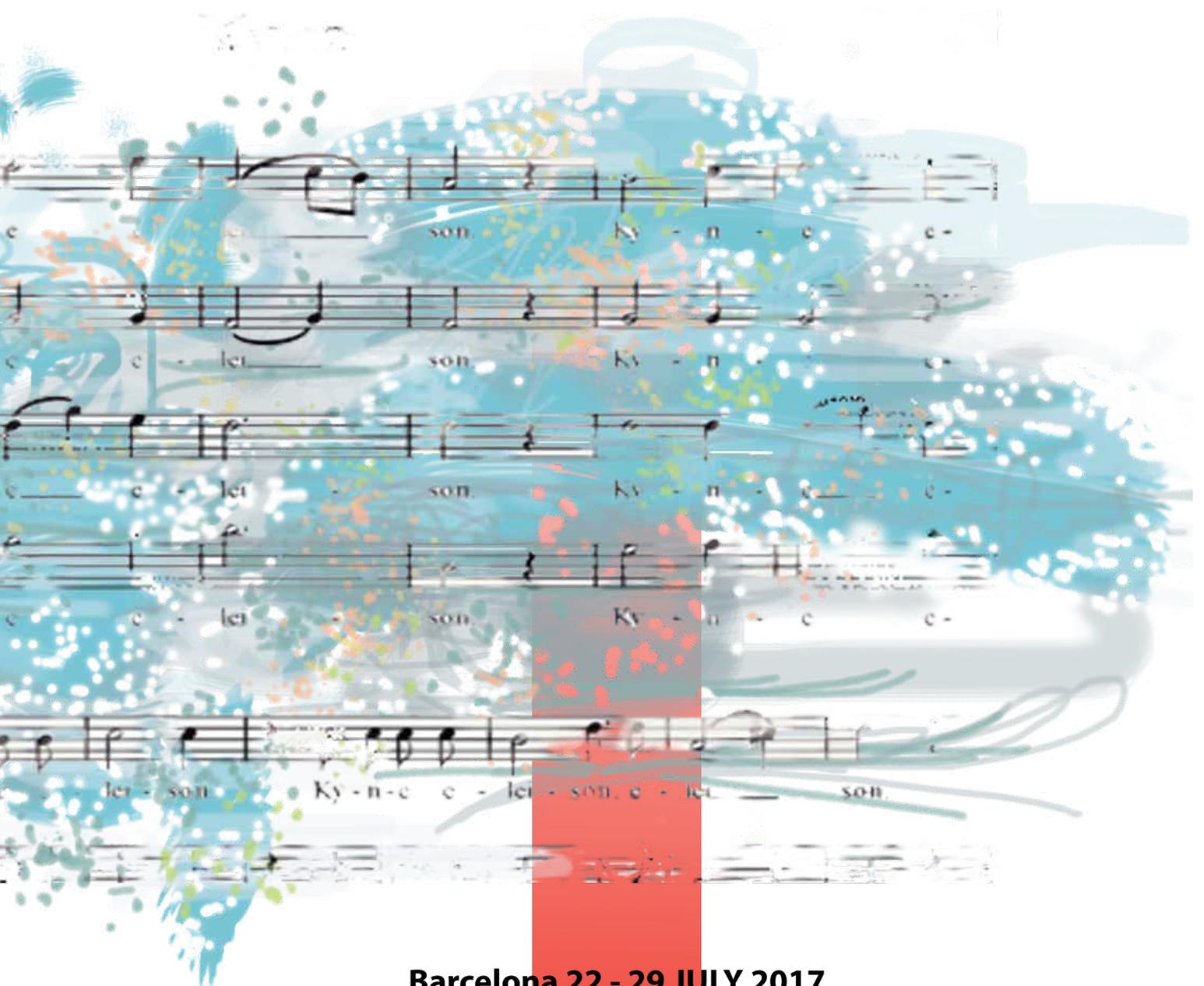


**Barcelona** the **Mediterranean WSCM**  
11th World Symposium on Choral Music

The Colors of Peace



**Barcelona 22 - 29 JULY 2017**

# THE COLORS OF PEACE

WELCOME TO THE BARCELONA 11th WORLD SYMPOSIUM ON CHORAL MUSIC

The theme for the Symposium is:  
**"The Colors of Peace".**

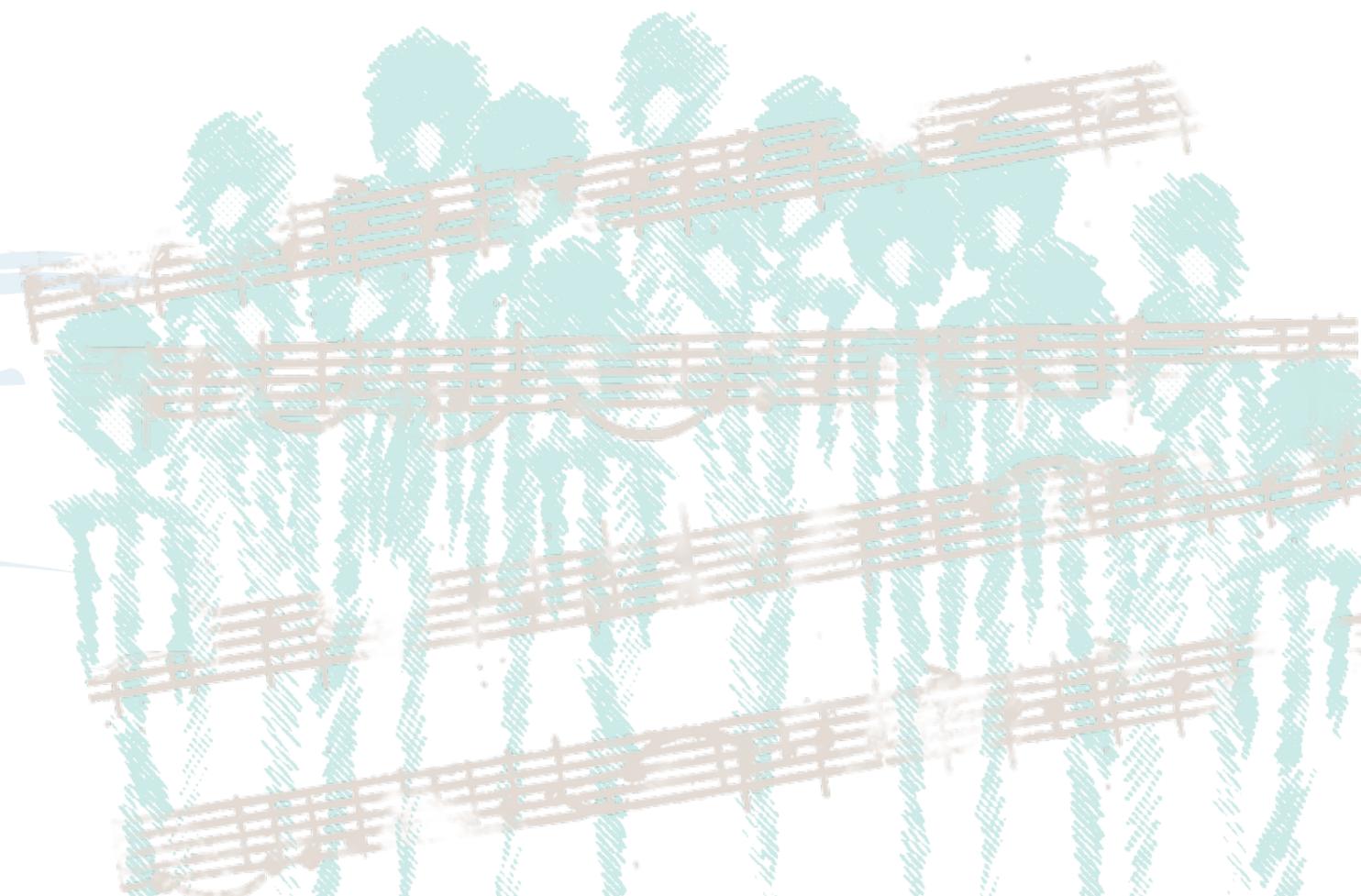
The 'colors' symbolize the pluralism of international choral life. Various choral structures and sounds, educational models, training and management, conducting and composition techniques will be the essence of the concerts, workshops, lectures and roundtables presented during the Symposium.

In building a world of **'peace'**, choral music plays a fundamental role encouraging harmony, listening and mutual respect, joining forces and wills with solidarity and the mingling of different cultures. We want to contribute to this noble goal with the help of the most human expression of music: **singing!**



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**Carles Puigdemont  
i Casamajó**

President  
de la Generalitat  
de Catalunya

*President of the  
Government of the  
Generalitat de  
Catalunya*

#### **SALUTACIO DEL MOLT HONORABLE PRESIDENT DE LA GENERALITAT DE CATALUNYA PER A L'XI SIMPOSI MUNDIAL DE MUSICA CORAL**

Em plau d'allò més saludar l'XI Simposi Mundial de Música Coral, una fita de primer nivell en el panorama musical internacional, que aplega músics, compositors i, en definitiva, una selecció dels millors cors del món. Alhora, vull posar en valor que la celebració del Simposi és resultat de molts anys de treball i del repte organitzatiu assumit amb encert per la Federació Catalana d'Entitats Corals i la Federació Internacional per a la Música Coral.

Barcelona és una ciutat que traspua vitalitat cultural de tot tipus. A tall d'exemple, és reconeguda per la UNESCO com una de les ciutats de la Literatura i, al mateix temps, compta amb rellevants fites monumentals i artístiques, entre elles dos conjunts considerats patrimoni mundial: l'obra d'Antoni Gaudí, i les obres de Lluís Domènech i Montaner de l'Hospital de Sant Pau i el Palau de la Música Catalana.

Precisament, el Palau de la Música Catalana –joia del Modernisme– va ser concebut com a seu de l'Orfeó Català i destinat a concerts de música coral, orquestral i instrumental, tot responent a la passió per la música i el sentiment de catalanitat del moment.

Aleshores, com ara, el cant coral ha estat associat a valors humans de fraternitat i de pau que, en aquesta onzena edició, es concreten en el lema "Els colors de la pau", tot apel·lant al compromís d'acollida i solidaritat amb què la societat catalana s'ha donat a conèixer arreu del món.

Aquest esdeveniment suposa la culminació de l'esforç d'internacionalització del cant coral català, que de ben segur implicarà una important oportunitat de millora i de difusió per als més de 30.000 cantaires aplegats en les 500 entitats catalanes federades. Sigui com sigui, el Simposi també serà una avinentesa per al conjunt de la ciutadania de Catalunya d'apropar-se de nou al cant coral i una bona ocasió de donar-nos a conèixer al món com a nació.

Deixeu-me expressar finalment els meus desitjos perquè l'XI Simposi Mundial de Música Coral sigui tot un èxit i perquè, més enllà de l'assoliment de l'excel·lència i del gaudi artístic, suposi una oportunitat de convivència i d'enriquiment personal.

**Carles Puigdemont i Casamajó**

Barcelona, maig de 2017

#### **ADDRESS OF THE PRESIDENT OF THE GOVERNMENT OF CATALONIA AT THE 11th WORLD SYMPOSIUM ON CHORAL MUSIC**

*It gives me great pleasure to welcome you to the 11th World Symposium on Choral Music, an important landmark on the international music scene which brings together musicians, composers and, indeed, a selection of the finest choirs in the world. I would also like to highlight the fact that the Symposium is the result of many years of hard work and organisational challenges that have been successfully taken on by the Catalan Federation of Choral Entities and the International Federation for Choral Music.*

*Barcelona is a city that exudes cultural vitality from every pore. By way of example, it is recognised by UNESCO as a City of Literature and also boasts a huge number of monumental and artistic landmarks, including two World Heritage collections: the work of Antoni Gaudí and the work of Lluís Domènech i Montaner at the Sant Pau Art Nouveau Site and the Palau de la Música Catalana.*

*Indeed, the Palau de la Música Catalana – an architectural jewel of Catalan Art Nouveau – was originally conceived as the headquarters of the Orfeó Català and the venue for choral, orchestral and instrumental concerts, in response to the passion for music and profound Catalan sentiment in the city at that time.*

*Then, as now, choral singing has always been associated with the human values of fraternity and peace which at this eleventh Symposium are echoed in the slogan 'The Colours of Peace', which also refers to the commitment of welcome and solidarity for which Catalan society has become known worldwide.*

*This event is the culmination of the efforts made to internationalise Catalan choral singing, and will certainly represent an important opportunity for the growth and promotion of the more than 30,000 singers in the 500 Catalan choirs which make up the Catalan Choral Federation. In addition, the Symposium will offer the chance for the people of Catalonia as a whole to resume their close relationship with choral singing, and an excellent opportunity to give the world a greater insight into Catalonia as a nation.*

*Finally, I would like to express my hope that the 11th World Symposium on Choral Music will be a resounding success and that in addition to being an embodiment of excellence and artistic merit it will also offer an opportunity for fellowship and personal enrichment.*

**Carles Puigdemont i Casamajó**



**Jaume Collboni**  
Tinent d'alcaldia  
d'Empresa, Cultura  
i Innovació de  
l'Ajuntament de  
Barcelona  
*Deputy Mayor for  
Enterprise, Culture and  
Innovation  
of the City Council of  
Barcelona*

Des de l'antiguitat, Barcelona ha estat terra acollidora i d'acollida. El seu port rebia vaixells que venien de terres llunyanes i hi atracaven no només amb mercaderies sinó també amb mostres de cultures foranies que van anar enriquint la pell de la ciutat i als seus habitants. Amb l'esdevenir dels temps aquelles cultures s'han anat integrant a la nostra fins conformar la nostra identitat.

Estem molt satisfets per que s'hagi escollit Barcelona com a seu d'aquest important Simposi Mundial. Veniu de molts països diferents, parleu llengües diferents a la nostra i segur que teniu moltes coses per ensenyar-nos. Nosaltres us ensenyarem com som, us mostrarem la nostra ciutat i voldrem que escolteu tota la música que fem!

Us esperen un munt d'activitats; entre d'altres, més de 70 concerts i moltes presentacions. Sereu acollits per voluntaris que venen de les 500 entitats corals repartides per tot Catalunya. No només Barcelona s'implica en aquest Simposi. Més de 20 cors de tota la geografia catalana us faran d'amfitrions i us mostraran la passió que senten per la música. A Barcelona s'han creat corals, orfeons i cors de tota mena, on hi ha trobat cabuda des del gran fins al més xic, acollint a tots aquells que volguessin sense importar d'on venien, i això ens ha permès enriquir encara més la nostra identitat com a cantaires, com a ciutadans i com a persones.

Aquesta barreja de diferents cultures és el que us volem transmetre i ho volem fer a través de la música que farem ressonar per tota la ciutat.

Esperem que aquest simposi sigui tot un èxit i que us quedeu amb ganes de tornar a visitar-nos.

*Since ancient times, Barcelona has been a warm and welcoming land. Its port received ships from distant lands that were loaded not only with goods for trade, but also with flavours of foreign cultures, which went on to enrich our city and its residents. With the passing of time, these cultures have become ingrained in us and now constitute our identity.*

*We are delighted that Barcelona has been chosen to host this great World Symposium. You have come from all over the world, you speak different languages than ours and, without a doubt, you have many things to teach us. We will show you what we are like, we will show you our city and we invite you to listen to all the music we make!*

*A wealth of activities awaits you, including, over 70 concerts and presentations. You will be welcomed by volunteers from the 500 choirs from all over Catalonia. It is not only Barcelona that is involved in this symposium; more than 20 choirs from up and down Catalonia will be your hosts and they will show you the passion they feel for music. In Barcelona, choirs and choral societies of all kinds have been established, welcoming everyone who wants to join, regardless of their age or origins. It is this spirit that has allowed us to further enrich our identities as singers, as citizens and as people.*

*This variety of different cultures is what we want to express and we want to do so through the music that we will resonate across the city. We hope this symposium will be a huge success and that you look forward to visiting us again soon.*

**Jaume Collboni**

*Welcome to the IFCM 11th World Symposium on Choral Music in beautiful Barcelona, Catalonia, Spain. We owe this special event to the determined spirit of President Montserrat Cadevall and her colleagues at the Federació Catalana d'Entitats Corals (FCEC), who spent almost seven years to plan and produce this remarkable event.*

*Through the years, our FCEC colleagues, Barcelona, and the Catalanian community have been by IFCM's side as long-time partners in international choral music. They have been instrumental in the formulation and implementation of some of the most prestigious, memorable, yet creative programs in international choral music. The FCEC is considered by IFCM to be an innovative organization that contributes to the needs of young singers—a creative educational experience that builds confidence, skills, and artistic facility. Unmistakably, these are building blocks of a confident world citizen, which inevitably lead to a rich, peaceable co-existence among societies—all in alignment with IFCM's mission: "... to exchange culture through choral music."*

*In this time of global challenges, more and more people are turning to singing as an artistic outlet. It is a true instrument of personal expression that elicits the very deepest of human emotions. When singers are put side by side, it has the potential of generating a unique level of openness and honesty. It pulls people together into a unified "one" that transcends geo-political and cultural boundaries. Our work with the FCEC represents an unmistakable example of this unique quality of choral music—growing people together in peace and harmony.*

*I congratulate Montserrat, the symposium's Artistic and Administrative Committees, and all our Barcelona colleagues for hosting what I am sure will be an exceptionally successful symposium; making it instructive and significant to all the choral world's musicians. Clearly, events like this demonstrate that choral music is alive and well.*

*I wish you a great symposium!*



**Dr. Michael J. Anderson,**  
*President  
International Federation  
for Choral Music*

President  
de la Federació Internacional  
per la Música Coral

Benvinguts a l'11è Simposi Mundial de Música Coral de la IFCM a la magnífica ciutat de Barcelona. Aquest esdeveniment ha estat possible gràcies a la determinació de la presidenta Montserrat Cadevall i dels seus companys de la Federació Catalana d'Entitats Corals (FCEC), que han dedicat gairebé 7 anys a la preparació d'aquest extraordinari Simposi.

Al llarg dels anys, els nostres col·legues de la FCEC, Barcelona i la comunitat catalana han fet costat a la IFCM com a socis de llarg termini en la música coral internacional. Així, han estat fonamentals en la formulació i la implementació d'alguns dels programes més reeixits, creatius i memorables de l'escena coral internacional. La FCEC és considerada per la IFCM com a una organització innovadora que contribueix a les necessitats dels joves cantaires -mitjançant una experiència educativa creativa que desenvolupa la confiança, les habilitats i les capacitats artístiques. Sens dubte, aquests són pilars en la construcció de ciutadans globals i compromesos, que ens condueixen cap a la construcció d'una coexistència pacífica i enriquidora entre societats - en línia amb la missió de la IFCM: «... l'intercanvi cultural a través de la música coral.»

En aquests temps de desafiaments globals, més i més persones troben en el cant una sortida artística. Aquest és un veritable instrument d'expressió personal que provoca les més profundes emocions humanes. Quan els cantaires treballen junts, es genera un potencial únic d'obertura i honestat, ajuntant a les persones com "un tot" que transcendeix barreres geopolítiques i culturals. La nostra col·laboració amb la FCEC representa, doncs, un exemple inequívoc d'aquesta qualitat pròpia de la música coral - créixer junts en pau i harmonia.

Felicito la Montserrat i el comitè artístic i administratiu del Simposi, així com a tots els nostres col·legues de Barcelona per acollir, el que estic segur que serà, un simposi excepcional, significatiu i instructiu per a tots els músics del món coral. Clarament, aquests esdeveniments reflecteixen el bon estat i la vitalitat de la música coral.

Us desitjo un fantàstic Simposi!

**Dr. Michael J. Anderson**





**Montserrat Cadevall**  
Presidenta  
de la Federació  
Catalana d'Entitats  
Corals (FCEC) /  
WSCM11  
*President  
of the Catalan  
Federation  
of Choirs  
(FCEC) / WSCM11*

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En nom de la Federació Catalana d'Entitats Corals (FCEC) us dono la més cordial benvinguda a l'11è Simposi Mundial de Música Coral que hem organitzat conjuntament amb la Federació Internacional per la Música Coral (IFCM).

Volem agrair a la IFCM, i molt especialment al seu president Michael Anderson i al tresorer Håkan Wickström, la decisió de concedir aquest Simposi a Barcelona. Per la FCEC ha estat un gran honor i una gran responsabilitat.

Un gran honor, ja que és un reconeixement:

- a la llarga tradició coral que hi ha a Catalunya i a l'extens patrimoni coral català que te una mil·lenària trajectòria, des del cant gregorià als nostres dies, passant per la important escola compositiva del Monestir de Montserrat
- a la tasca feta des de fa cent anys per la nostra associació en la recuperació, difusió, formació i foment de la creació coral i a seva internacionalització
- a les nostres 520 entitats sòcies, i a tots els seus directors, directius i cantaires, pel seu treball i dedicació al cant coral.

I una gran responsabilitat perquè hem d'organitzar un esdeveniment de màxima qualitat i interès en una societat canviant amb l'aparició constant de noves tecnologies i fer-ho d'acord amb la filosofia d'aquesta activitat nascuda ara fa 30 anys amb la celebració del primer Simposi a Viena, i expressada pel qui llavors era president de la IFCM, Royce Saltzman, en l'acte d'obertura: "El nostre propòsit és compartir, aprendre els uns dels altres, comprendre millor el llenguatge coral del passat i del present utilitzat arreu de món. I aquesta comprensió només pot anar a favor de l'harmonia i la solidaritat".

Vull agrair a totes les persones, entitats i administracions que han cregut i s'han involucrat en aquest Simposi, i molt especialment als comitès administratiu i artístic del Simposi, al Consell de la FCEC, als responsables i equips de treball, als cors catalans participants en diferents concerts, als voluntaris, a la Generalitat de Catalunya, a l'Ajuntament de Barcelona i molt especialment destacar la tasca imprescindible de Bàrbara Angli, des la secretaria executiva de la FCEC, i de Josep Antonio, coordinador del Simposi.

Espero que els dies del Simposi siguin per tots molt enriquidors, que enforteixin el nostre compromís en la difusió dels valors del cant coral, que siguin un exemple de què el cant coral no te fronteres; i a més, que tots us hi trobeu com a casa vostra. El nostre país, Catalunya, és un lloc d'acollida. Des de l'antigor moltes civilitzacions han vingut i molts s'hi han anat quedant: ibers, fenicis, grecs, romans, cartaginesos, visigots, àrabs, francs, les grans migracions de famílies senceres vingudes de diferents parts d'Espanya els anys 50 i 60 del segle XX, el milió de persones arribades a començament del segle XXI abans de l'actual crisi migratòria, conformen l'actual país a on es parlen més de 250 llengües.

Un bon Simposi per tots!

**Montserrat Cadevall**

*On behalf of the Catalan Federation of Choirs (FCEC), I warmly welcome you to the 11<sup>th</sup> World Symposium on Choral Music, which we have organized in collaboration with the International Federation for Choral Music (IFCM).*

*We wish to thank the IFCM, especially its president Michael Anderson, and treasurer Håkan Wickström, for the decision to grant this Symposium to Barcelona. It has been a great honour and responsibility for the FCEC.*

*A great honour, as it is a recognition:*

- *of the long choral tradition in Catalonia and extensive Catalan choral heritage with a thousand years of history, from Gregorian chant to the present day, through the important compositional school of Montserrat Monastery*
- *for the work done for a hundred years on the part of our association in the recuperation, dissemination, training and promoting of choral creation and its internationalisation*
- *of our 520 partner organizations, and to all their board members, conductors and singers, for their work and dedication to choral singing.*

*Additionally, a great responsibility, because we have to organize an event of the highest quality and interest in a changing society, with the constant emergence of new technologies and do so in accordance with the philosophy of this activity born 30 years ago, with the celebration of the first Symposium in Vienna, and expressed by the chairman of the IFCM at that time, Royce Saltzman, at the opening ceremony: "Our purpose is to share, learn from each other, understand the choral language of the past and present used around the world. And this understanding can only go in favour of harmony and solidarity".*

*I wish to thank all the individuals, organizations and administrations who have believed and been involved in this Symposium, especially the artistic and administrative committees of the Symposium, the FCEC Council, the supervisors and teams, the Catalan choirs participant in different concerts, the volunteers, the Generalitat de Catalunya, Barcelona City council and especially to highlight the essential role of Bàrbara Angli from the executive administration of the FCEC, and Josep Antonio, Symposium coordinator.*

*I hope that the Symposium will be very enriching for all, strengthen our commitment in spreading the values of choral singing, which are an example of choral singing having no frontiers; and also to make you all feel at home. Our country, Catalonia, is an excellent host. Since ancient times, many civilizations have come and many have stayed: Iberians, Phoenicians, Greeks, Romans, Carthaginians, Visigoths, Arabs, Franks, large migrations of families from different parts of Spain in 50s and 60s of the twentieth century, the million people that came in the early twenty-first century before the current migration crisis, all presently make up a country where more than 250 languages are spoken.*

*A great Symposium for all!*

**Montserrat Cadevall**

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**Josep, Antonio**  
 Coordinador  
 del WSCM11  
*Coordinator  
 of WSCM11*

Barcelona, una ciutat històricament integradora de cultures, obre els seus braços des del mar fins la muntanya per esdevenir el referent de la música coral al món.

El nostre projecte que també és el vostre, l'11è Simposi Mundial de Música Coral, ha estat fermament recolzat per les Institucions d'aquest país i també pel món coral català.

Des del moment en que se'm va encarregar coordinar la celebració d'aquest Simposi vaig pensar que tenia sobre meu una immensa responsabilitat: la responsabilitat de fer-ho bé i de forma professional, que els cors es trobessin ben acollits i que les persones inscrites gaudissin plenament de totes les activitats programades.

La feina ha estat intensa però molt enriquidora. Hem aconseguit que la ciutat, Barcelona, s'obri a la música coral i la capital de Catalunya ha acollit amb entusiasme aquest esdeveniment.

Una selecció dels millors cors del món cantaran en els nostres millors auditoris: L'Auditori i el Palau de la Música. Gaudiran també dels professionals que en les seves conferències donaran a conèixer les noves tendències, els estudis, l'estat del cant coral arreu del món...

Hem organitzat més de vuitanta concerts per gaudir del cant coral.

Tot això ho hem fet amb l'alegria i la joia que sempre porta associat el cant. Esperem que aquest sigui el millor Simposi Mundial de Música Coral al que hagueu assistit. Gaudiu dels sons de la música coral i dels colors de Barcelona.

*Barcelona, a historical inclusive city, opens its arms from the sea to the mountains to become a reference for choral music.*

*Our project is also yours, the 11th World Symposium of Choral Music, strongly supported by the institutions of this country and the Catalan choral world.*

*Since I was entrusted with the task of coordinating the celebration of this Symposium, I was aware of the huge responsibility I had been given: the duty to do it professionally, ensuring that the choirs feel welcome and that the delegates fully enjoy the activities.*

*The work has been intense but highly rewarding. We have succeeded in opening our city, Barcelona, to the choral music, and the capital of Catalonia has embraced this event with enthusiasm.*

*A selection of the best choirs of the world will sing in our very best concert halls: L'Auditori and the Palau de la Música Catalana. Conferences held by outstanding professionals will present the latest trends, researches, and state of choral singing around the world. More than eighty concerts have been organized to allow us to enjoy choral music. And all of this has been done with the happiness and joy that is always associated with singing.*

*Hopefully this will be the best World Symposium on Choral Music you have ever attended. Enjoy the sounds of choral music and the colors of Barcelona.*

**Josep, Antonio**

Benvolguts amics,

És un goig rebre'ls a Barcelona amb motiu de l'11a. edició del WSCM. Coordinar la responsabilitat del disseny artístic i musical del simposi, durant aquest tres anys de preparació, ha estat un repte meravellós. Una tasca que he pogut compartir amb un magnífic equip de músics, tant a nivell internacional (the Artistic Committee amb Philip Brunelle com assessor), com a nivell català (la Comissió Musical Catalana), amb qui hem treballat en un ambient de molta confiança i creativitat. Fruit d'aquest treball d'equip hem pogut desenvolupar les bases artístiques del simposi: el lema "Els colors de la pau" i la definició dels quatre temes principals de debat: quina connexió hi ha entre el passat i el present en la creativitat coral?; què han de fer els directors per continuar aprenent?; qui construeix el cor, i com?; i, quins recursos extramusicals tenim a l'abast?

El simposi ha tingut una resposta de participació molt alta en totes les seves convocatòries: cors, conferenciant i alumnes de màsters. Això ens ha obligat a definir i aplicar uns criteris de selecció que fossin tan acurats i objectius com fos possible, sabent d'entrada que acabaríem descartant bones propostes. Pel que fa a l'elecció dels quinze compositors amb obres d'encàrrec, la selecció s'ha fet buscant el màxim de consens i de representativitat internacional, i en l'assignació dels cors que les estrenaran s'ha tingut en compte el contrast cultural i geogràfic entre el compositor i el cor. Tots aquests processos de decisió han estat presidits sempre per la voluntat d'aconseguir aportar qualitat i innovació al simposi.

Què és la música coral? Jo no hi puc respondre. Crec que no és gens fàcil, perquè darrera s'hi amaguen coses massa grans, tal vegada sentiments de valor universal difícils de descriure en paraules; expressions de la nostra condició, tant humana com divina; un llenguatge suprintel·ligent capaç de reflectir amb una gran precisió ja el dolor, ja la vitalitat o l'amor; una forma d'art immaterial que materialitza l'eternitat de la bellesa, etc. No és imprescindible definir la música coral, només els vull desitjar que aquesta setmana a Barcelona sigui un temps d'inspiració i d'amistat en què aquesta música que tant ens uneix ens pugui tornar a sorprendre amb els seus tresors amagats.

*Dear friends,*

*It is a joy to welcome you in Barcelona for the 11th IFCM World Choral Symposium. It has been a wonderful challenge to coordinate these past three years the responsibility for the artistic and musical design of this Symposium. It is a task that I have been able to share with a great team of musicians, both internationally (the Artistic Committee and Philip Brunelle as advisor) and on a Catalan level (the Catalan Music Commission), with whom I have worked in an atmosphere of confidence and creativity. As a result of this teamwork we have been able to develop the artistic foundations of the Symposium: the slogan "The Colours of Peace" and the definition of the four main discussion topics: what is the connection between past and present choral creativity? How can conductors continue to learn? Who builds the choir and how? And, what additional extra-musical resources are available?*

*The Symposium had a very high participation response in all areas: choirs, speakers and masters' students. This forced us to define and apply some selection criteria, as accurate and objective as possible, knowing from the very beginning that we would have to end up rejecting some good proposals. Regarding the election of the fifteen composers to whom we commissioned works, our choice sought the maximum consensus and international representation, and the assignment of the choirs to premiere those pieces took into account the cultural and geographical contrast between composer and choir. In all these decision processes we always kept in mind the desire to contribute to achieve an innovative, high-quality Symposium.*

*What is choral music? I don't have an answer to that question. I don't think it is easy as there are large things hiding behind it. Perhaps feelings with a universal value, difficult to be put into words; expressions of our condition, be it human or divine; a supra-intelligent language, able to precisely reflect either sorrow or vitality and love; an immaterial art form which materializes the eternity of beauty, etc. Defining choral music is not essential. I just want to wish for this week in Barcelona to be a time of inspiration and friendship where the music that connects us can amaze us all again with its hidden treasures.*

**Xavier Baulies**



**Xavier Baulies**  
 Cap del Comitè  
 Artístic del WSCM11  
*Chair of the Artistic  
 Committee of WSCM11*

## COMITÈ D'HONOR DEL WSCM11

### PRESIDÈNCIA D'HONOR:

Molt Honorable Sr. Carles Puigdemont i Casamajó  
President de la **Generalitat de Catalunya**

### MEMBRES DEL COMITÈ:

Molt Honorable Sra. Carme Forcadell i Lluís  
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Conductor: **Dr. Shin-Hwa Park**

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## The Rose Ensemble

Conductor: **Jordan Sramek**

Motet: *Beatus Franciscus* • Jerónimo de Aliseda (1548 - 1591)  
*The Rock Island Line* • Huddie Ledbetter (1889-1949), arr. J. David Moore  
*Star in the East* • White, *The Southern Harmony* (1854)

## SCIC's Children Choir (Secretariat de Corals Infants de Catalunya)

Conductor: **Jaume Sala**

Marieta, el soldat i el gegant by Cristian Grases  
La calma de la mar, harmonized by Adrià Barbosa

## OPENING WSCM11

18

## Ressons de l'Al Andalus

Project Recovery of traditional repertoire by  
Cor de Cambra Enric Granados de Lleida

Cançó de llaurar, Arr. Xavier Puig  
Casament desfet per una desgràcia,  
Arr. Josep Lluís Guzmán  
Cançó de pandero, Arr. Feliu Gasull  
Sa ximbomba, Arr. Josep Lluís Guzmán  
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### Choirs:

Cor de Cambra de l'Auditori Enric Granados de Lleida, (conductor, Xavier Puig)  
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Pax Cor de Cambra de Sabadell, (conductor, Esteve Costa)  
Polifònica de Vilafranca, (conductor, David Hernández)

**Soloist:** Assumpta Mateu

### Ensemble:

Oboe: Berta Gasull  
Violin: Olvido Lanza  
Guitar: Feliu Gasull  
Bass: Eduard Arribas  
Percussion: Martí Hosta

**Conductor:** **Xavier Puig**

## La Santa Espina (Sardana)

### Choirs:

Cor de Cambra de l'Auditori Enric Granados de Lleida, (conductor, Xavier Puig)  
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Coral Sant Jordi de Barcelona, (conductor, Oriol Castanyer)  
Pax Cor de Cambra de Sabadell, (conductor, Esteve Costa)  
Polifònica de Vilafranca, (conductor, David Hernández)  
Polifònica de Puig-reig, (conductor, Josep M. Conangla, Emmanuel Niubó)

**Orchestra:** Cobla Sant Jordi. **Conductor:** Jordi León

**Conductor:** **Mireia Barrera**

**Special appearance:** Esbart Ciutat Comtal

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by **Marc Timón** (b.1980)

*World premiere commissioned by FCEC for WSCM11*

### Choirs:

Cor de Cambra de l'Auditori Enric Granados de Lleida, (conductor, Xavier Puig)  
Coral de la Universitat Rovira i Virgili de Tarragona, (conductor, Montserrat Rios)  
Coral Sant Jordi de Barcelona, (conductor, Oriol Castanyer)  
Pax Cor de Cambra de Sabadell, (conductor, Esteve Costa)  
Polifònica de Vilafranca, (conductor, David Hernández)  
Polifònica de Puig-reig, (conductor, Josep M. Conangla, Emmanuel Niubó)

**Orchestra:** Cobla Sant Jordi with percussion

**Conductor:** **Marc Timón**

**Special appearance:** Castellers de Castelldefels



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# TORONTO CHILDREN'S CHOIR

## Toronto, Canada



CONDUCTOR  
**Elise Bradley**

This season marks Elise Bradley's ninth year as Artistic Director of the Toronto Children's Chorus. A passionate musician, award-winning conductor, and internationally respected adjudicator and clinician, Ms. Bradley served for many years as Head of Department, Music at Westlake Girls' High School in Auckland, New Zealand. She was also a soloist and member of New Zealand's national Chamber Choir, TOWER Voices NZ, with whom she has recorded.

As Artistic Director, Ms. Bradley has commissioned Canadian composers Martin van de Ven, Ruth Watson Henderson, Donald Patriquin and Elise Letourneau to write new works to be premiered by the Toronto Children's Chorus. She has also prepared the Main Choir to perform as guests of the Toronto Symphony Orchestra, the Toronto Symphony Youth Orchestra, the Bach Consort, Soundstreams, and the Toronto Mendelssohn Choir. The TCC's latest CD, *Sounzscapes: From Our Lands* - a juxtaposition of contemporary and First Nations music from Canada and New Zealand - was recently named 'Outstanding Choral Recording' by Choral Canada. Ms. Bradley continues to receive many invitations to work with choirs and present at conferences around the world, most recently in China, Korea, Australia, the United States, Colombia, and across Canada.

Recognized as one of the world's leading treble choirs, the Toronto Children's Chorus is now celebrating its 38th season and its ninth year under the baton of internationally renowned conductor **Elise Bradley**. Over the course of its history, the Chorus has won many competitions, including the International Eisteddfod in Wales and the CBC, Kathaumixw, and Let the Peoples Sing Competitions in Canada. The choir has also performed at such revered venues as the Musikverein, the Berlin Dom, Carnegie Hall, Kennedy Center, the Sydney Opera House and Royal Albert Hall, under the baton of celebrated conductors Sir Andrew Davis, Charles Dutoit, Yannick Nézet-Séguin, Peter Oundjian, Krzysztof Penderecki, Sir Simon Rattle, Helmuth Rilling, and Sir David Willcocks. In addition to demanding concert seasons, these young choral ambassadors have represented Toronto and Canada on 27 international tours. In the summer of 2011, the Chorus had the honour of performing at the Melodia Festival in Rio de Janeiro and Buenos Aires, and also at the 9th World Symposium on Choral Music in Puerto Madryn, Argentina.

During the 2013-2014 season, the choir enjoyed guest appearances with the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir, hosted the New Zealand Youth Choir, and toured to Halifax to perform at 'Podium 2014', where its latest CD, *Sounzscapes: From Our Lands* - a juxtaposition of contemporary and First Nations music from Canada and New Zealand - received Choral Canada's national award as 'Outstanding Choral Recording'. In 2014-2015, the Chorus performed seven exciting concerts during its 'Sounds of Splendour' season.

The choristers were also honored to appear as guest artists for the Royal Conservatory of Music's Family Concert Series, Soundstreams' Song for Athene tribute to John Tavener, McMichael Canadian Art Collection's Sunday concert series, the Toronto Symphony Orchestra's performance of Holst's *The Planets* and a new commission, and Roy Thomson Hall's Noon Hour Choir and Organ Concert Series. To crown a splendid year, the Chamber Choir toured to Russia, Estonia, Latvia, Lithuania and Poland - in their final concert in Krakow, the choristers had the honour of singing under legendary Polish composer and guest conductor Krzysztof Penderecki.

The Toronto Children's Chorus is internationally recognized, not only for the consistently high standard of its performances and recordings, but also for its uniquely challenging and eclectic treble repertoire that spans diverse cultures, languages, traditions and musical genres. The Chorus has commissioned over forty new works that have enriched the treble voice repertoire. Last season, entitled *Music Of The Spheres*, featured music from more than a dozen countries and special appearances by acclaimed guest soloists James Westman, Russell Braun and Krisztina Szabó. In March 2016, the Chamber Choir also performed with the Boston City Singers and at Carnegie Hall in New York City.



JULY  
23  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

### Colours of peace, voices of light

The Colours of Peace challenges all Symposium participants to build harmony, create peace, and celebrate diversity through a kaleidoscope of choral music. The global works presented by the Toronto Children's Chorus Chamber Choir will take the listener on a journey through conflict to peace and from hope to unity. Bach's *Wie will ich mich freuen* speaks of sorrow being turned into joy, and Mendelssohn's *Verleih uns Frieden* gives reassurance that peace is indeed possible. *Tres Cantos Nativos dos Indios Krao*, a song depicting conflict in the Amazon forests of Brazil, is in stark contrast to Josu Elberdin's new work *Lord, make me an instrument of your peace* and Levente Gyöngyösi's rousing *Gloria Kajoniensis*, both of which bring a message of hope and peace to the world. Stark conflict in nature is captured in James Gordon's haunting *Frobisher Bay*, describing whalers trapped in the enveloping ice of an Arctic winter, and in Lori-Anne Dolloff's stirring *Arctic Lights* - told through traditional Inuit chant, throat singing, dancing and qillatu drumming - in which a lost hunter finds new hope in the guiding stars and flickering Northern Lights. Susanna Lindmark's *Song of Hope* brings the theme of peace and harmony full circle: "We are all the same children of the universe; with our song, we can reach your heart, we can make a change. We are voices of light singing songs of love. We are here to unite in this song of hope."

Arctic Lights

*Wie will ich mich freuen*, from Cantata No. 146

**Lord, make me an instrument of your peace**  
*World premiere commissioned by the WSCM11*

Lamma Bada Yatathanna

*Três Cantos Nativos dos Indios Kraó*

Tundra

Rest for a Soul

*Gloria in excelsis Deo*

Lori-Anne Dolloff (1958)

Johann Sebastian Bach (1685-1750)

Josu Elberdin (1976)

Arr. Shireen Abu-Khader (1972)

Arr. Marcos Leite (1953-2002)

Ola Gjeilo (1978)

Arr. Hussein Janmohamed (1969)

Levente Gyöngyösi (1975)

### Other concerts:

July 24, 21.00 h at Conservatori del Liceu, Barcelona

July 25, 13.00 h at L'Auditori. Sala Oriol Martorell, Barcelona

See the information details on page 150



# S:T JACOBS VOKALENSEMBLE

Estocolm, Sweden



CONDUCTOR  
**Mikael Wedar**

Mikael Wedar was educated at the Royal College of Music in Stockholm. He has earned degrees in conducting, piano and vocal singing. Since the year of 2012 he is employed as church musician in the parish of Farsta in Stockholm. During 2003-2011 Wedar was employed at Stockholms Musikgymnasium teaching choral singing.

He has worked as an organist and choir conductor since 1995. Throughout his career, Wedar has been working with some of the most notable choirs in Stockholm, among them Eric Ericsson Chamber Choir and the Swedish Radio Choir. In 2007 Wedar founded St v Youth Choir (St Jacob's Ungdomskör), and has since then been its Artistic Director and conductor.

Within the choir, Wedar strives to build the organisation in all its structures: social, educational as well as musical. In doing so he has created a group that grows from its members, a "singer-driven-choir" not a "leader-whipped" one, where the individual singer and his or her voice and personality is the fundamental piece of which the sound and spirit of the group is formed. Wedar's philosophy is to include the members of the choir in all aspects of the making of a performance - from repertoire to "walk-on/offers". He also invests great value in being a director with great awareness and perceptiveness to ideas and initiatives that come from within the choir - creating a unique experience for both singer and audience.

S:t Jacobs Vokalensemble is a mixed choir consisting of ca 40 singers from the Stockholm area, and consists of members between the ages of 20 to 32. The majority of concerts and activities are held in the church of St Jacob (Saint James) and in the Stockholm Cathedral.

The choir seeks to give special and diverse performances on stage that are still firmly directed in Swedish choral tradition. We believe that classical choral singing can develop in a modern and interesting direction without losing its unique qualities. Since it was founded, the choir has been conducted by Mikael Wedar, highly experienced in teaching choral singing - at Stockholm's Musikgymnasium.

S:t Jacobs Vokalensemble has weekly rehearsals, participates in Sunday services a number of times a year, gives concerts both in its own right and in collaboration with other musicians. The choir has received international recognition on several occasions. In the autumn of 2012, the choir competed in the very honourable International Harald Andersén Chamber Choir Competition, a prominent competition held every third year in Helsinki, Finland. The choir managed to attain 3rd prize. In November 2013, the choir took part in Tolosa Choral Contest in Basque Country, Spain. Out of five possible awards St Jacobs Ungdomskör won all of them and thus qualified for the European Grand Prix in Debrecen, Hungary 2014, where SJUK was awarded 1st prize. More recently, in the summer of 2015 the choir was honoured to be invited as a hosting choir to the World Youth and Children's Choir Festival in Hong Kong, China.



JULY  
23  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

### Is there peace?

Through the violent history of man, peace has never been the first choice. Kings, emperors, presidents and politicians has always chosen the opposite. The first choice was war, not peace. Our music begins with the very dark and suggestive "Curse upon Iron" by the Estonian composer Veljo Tormis. It is a story about Man finding that iron could be very good for mankind building ploughs and axes good for work at the farm. But Man is clever and takes the Iron and develops it to the most monstrous things with only one purpose: kill other men. Although the text and music is very dark, it gives some comfort in the end: There is room for everyone on Earth. The text to "When I close My Eyes I dream of Peace" is written by a Yugoslavian boy during the Balkan war in the middle of 1990s. Karin Rehnqvist translated that sentence to different languages and the music is inspired from folksongs over the world. The commissioned piece by Javier Busto is about the different colours of peace, both dark and light. Traumtänze is a dream, maybe it is a nightmare? Heaven-Haven shows us a place far away where there are no tears and anxiety. "Friede auf Erden" by Schönberg is dramatic and demanding.

Is there peace in our time? We hope so, and believe that Man will not choose war next time, but peace.

Rauaneedmine - Curse upon Iron

When I close my eyes

**Pakarean Koloreak**

*World premiere commissioned by the WSCM11*

Traumtänze

Heaven-Haven

Friede auf Erden

**Veljo Tormis** (1930-2017)

**Karin Rehnqvist** (1957)

**Javier Busto** (1949)

**Hans Schanderl** (1960)

**Benjamin Britten** (1913-1976)

**Arnold Schönberg** (1874-1951)

### Other concerts:

July 25, 13.00 h at Auditori, Campus de la Ciutadella UPF, Barcelona

July 24, 21.00 h at Església Santa Maria del Pi, Barcelona

See the information details on page 150



# DOPPLERS

## Copenhagen, Denmark



ARTISTIC LEADER  
**Astrid Vang-Pedersen**

26

Astrid Vang-Pedersen is the artistic leader of two vocal ensembles, Dopplers ([www.dopplers.dk](http://www.dopplers.dk)) & Papaya ([www.papaya.dk](http://www.papaya.dk)), both performing concerts with an emphasis on theatrical and communicative aspects of vocal music.

She is also a composer, having premiered her first theatrical music contribution in 2012, for the performance "The Pact" on internationally acclaimed Danish writer Karen Blixen. Astrid graduated from The Royal Danish Academy of Music in 2008 with a degree in ensemble conducting. Astrid is working on her PhD on 'Concert Design', which covers the process of conceptualizing and producing staged concert events. Her newly developed Concert Design Concept consists of 6 Concert Design Principles that are guiding tools applied in the creative design process providing inspiration, shared terminologies and methods of reflection to the process.

Additionally Astrid works as a freelance teacher facilitating master-classes and workshops on choral conducting and concert design, in her home country Denmark, as well as abroad. In 2014-2015 Astrid presented lectures at 'Oistat' Conference in Brazil, at 'Europa Cantat' in Hungary and at 'EuroVox' in Riga.

The Danish vocal ensemble Dopplers was founded by the musical leader Astrid Vang-Pedersen in 2009 and has developed a unique performance style including audience participation and a conscious utilization of performance spaces. Today Dopplers is an ensemble of 13 vocal artists, including their musical leader. Dopplers performs acoustically or with micro porters, depending on venue size and style. The Danish vocal ensemble Dopplers strives to make every concert a communicative experience, focusing on their ability to interact with each other as well as the audience. Dopplers' a cappella style includes Nordic, African and Middle-Eastern sounds, as well as improvisation, circle songs and original pieces written by members of the group.

"Dopplers focused on individual voices, drama and acting and created a complete show – thought provoking and refined" – Randers Paper, August 2012. A compelling characteristic of Dopplers is the imaginative adaptation of their music as they recognize that every performance is as much a visual experience as it is an audible one. Dopplers has performed in churches, concert halls and at private functions. Highlights include the participation in the choir competition at Aarhus Vocal Festival where the group was awarded the prize for "Most Innovative Performance".

In August 2014 Dopplers was fortunate enough to be the warm-up act for the internationally recognized vocal ensembles The Real Group and Rajaton and their combined ensemble LevelEleven on Åland in Finland after a 5-day workshop with both groups. In January 2015 Dopplers released their first EP with music composed and/or arranged by members of the group. The final EP-track features artists Katarina Henryson and Anders Edenroth, both from The Real Group. The EP is available on iTunes or Spotify and can also be purchased online at [www.dopplers.dk/shop/](http://www.dopplers.dk/shop/). Dopplers seeks to be an innovative vocal ensemble that explores and challenges the conventions of the traditional concert form and the possibilities of the vocal medium. The goal is to create authentic and relevant concerts, and also to use the medium of music and performance to point to general human aspirations, hopes and challenges that may inspire and lead to action!



JULY  
23  
17.00 h  
Sala Pau Casals  
L'Auditori

27

## Program

### The Colors of Peace.

With their Colors of Peace performance the Danish vocal artists Dopplers invite their audience to experience an array of colorful soundscapes through a musical exploration of the theme. What is peace? What does it mean to be at peace? Would the idea of peace even exist if we didn't have conflict? Or, is peace self-contained?

In Colors of Peace the singers present a great variety of musical genres, where own compositions blend with known pieces, inspired by world, classical and pop music. Cross-over arrangements, where traditional Danish songs merge with other genres and languages are one typical Dopplers feature, whereas stomp as rhythmical choreography is another. Dopplers present a holistic concert design creating a rousing and participatory experience with the intent to inspire the audience.

Se nu stiger solen  
Min Môdir  
Stillehjerte  
Take me coco

Adinu

Heroes  
Fragile  
Ubuntu  
Eagle Flying high  
Colors of Peace

**Lars Nielsen** / Arr.: **Astrid Vang-Pedersen** (1976)  
**Eivør** (1983) / Arr.: **Jim Daus Hjernøe** (1970)  
**Thomas Laub** / Arr. **Astrid Vang-Pedersen** (1976)  
**Zap Mama** (African/Belgian vocal ensemble) /  
Arr. **Jim Daus Hjernøe** (1970) & **Astrid Vang-Pedersen** (1976)  
**Shireen Abu-Khader & André de Quadros** /  
Arr. **Astrid Vang-Pedersen** (1976)  
**Jasmin Rose Patel** (b.1987)  
**Sting** (1951) / Arr. **Jens Johansen** (1952)  
**Astrid Vang-Pedersen** (1976)  
**Jasmin Rose Patel** (1987)  
**Astrid Vang-Pedersen** (b.1976) / Arr.: **Kasper Borchersen**  
(1988) & **Astrid Vang-Pedersen** (1976)

#### Other concerts:

July 24, 21.00 h at Jardins Caixa de Sabadell, Sabadell (Barcelona)  
July 25, 21.00 h at Conservatori del Liceu, Barcelona

See the information details on page 150



# KUP TALDEA

## Tolosa, Basque Country



CONDUCTOR  
Gabriel Baltes

Since 1980, Gabriel Baltes has been a lecturer at the Teacher Training Institute of the University of Lorraine (France), a center for training and retraining those who teach music at any level, from Primary to Upper-secondary. He is in charge of teaching music to future teachers with no musical specialization, responsible for children aged three to ten.

He is also part of the teaching staff at the Institut Européen de Chant Choral (European Institute for Choral Singing) in Metz (France). This organization, founded by Pierre Cao, offers a great number of training courses ("stages") for music teachers, choirs and choral conductors.

From 1981 to 1994, and also in 2001, Gabriel Baltes was invited to lead choral conducting courses organized in Palma de Mallorca (Spain) by the University of the Balearic Islands. From 1983 to 1994 he was a lecturer in Music Education and Choral Conducting at the University of Metz (France).

He has also worked as a lecturer in Choral Conducting at "Musikene", the Basque Country College of Music (Spain), since its opening. As part of his work as a choral conductor, since 1974, he has led performances of works by Malvezzi, Marenzio, Cavalieri, Praetorius, Tender, Henry Purcell, Campra, J.S.Bach, Biber and Vejvanovsky.

**KUP Taldea was formed in 2003 by a group of young musicians and the conductor Gabriel Baltes, professor of Choral Conducting at MUSIKENE, the Basque Country College of Music (Spain), and is one of the best chamber choirs of Spain.**

The members of the ensemble, classically trained musicians with wide-ranging choral experience in spite of their youth, are led by Gabriel Baltes as part of a vocation of quality and ultraprecision, allowing them to perform works of great significance, not only due to their technical complexities, but also because of their musical prestige.

In 2007, KUP Taldea took part in two festivals in Luxembourg: "De Kenge Maarniche Festival" and "Rencontres Musicales de la Vallée de l'Alzette". Their performances were a resounding success, resulting in an invitation to participate again in 2010. In the same year, the ensemble gave several high-level performances at local series of concerts in Hondarribia, Irun and Pasai Donibane. In July 2009 KUP Taldea was invited to participate in the "Musique en Morvan" festival, in the French region of Bourgogne, together with the Phillipine Madrigal Singers.

KUP Taldea gave several different concerts in the region (at Autun, Ecuisses, Paray-le-Monial, Quarré-les-Tombes, and Saint-Léger-Sous-Beuvray) to great acclaim from both critics and audiences alike. To conclude this festival, KUP Taldea and the Phillipine Madrigal Singers gave two performances of Haydn's "The Creation" with orchestral accompaniment at Autun Cathedral and Vézelay Basilica under the baton of Pierre Cao. 2010 was a year of note for KUP Taldea thanks to their success at the 39th edition of the Florilège Vocal de Tours International Choral Song Competition in Tours, France. The ensemble won Overall First Prize ("Grand Prix de la Ville de Tours"), as well as three first prizes in the categories of Mixed Choirs, Free Expression and Renaissance Programme. Thanks to this victory, KUP Taldea passed through to the final of the European Grand Prix for Choral Singing, which took place the following year on 5th November in Tolosa (Basque Country, Spain), together with prize winners from the choral competitions of Arezzo (Italy), Maribor (Slovenia), Debrecen (Hungary), Varna (Bulgaria) and Tolosa.

No choir from the Basque Country had achieved this for twenty years. KUP Taldea began 2011 by participating in the "Classic" series of concerts in Donostia-San Sebastian (Basque Country, Spain), performing Rossini's "Petite Messe Solennelle" at the Victoria Eugenia Theatre. 2013 was a year of great note for Kup Taldea, as it saw the ensemble celebrate ten years since its founding.



## Program

Throughout history, artists, writers, painters, sculptors and musicians have all been in tune with the significant events of their time.

Peace is, undoubtedly, one of the most recurrent subjects due to the fact that, sadly, every human era has been witness to periods of warfare.

Schütz (Verleih uns Frieden genädiglich) and Schein (Nu danket alle Gott), caught up amidst the Thirty Years War in Germany, had faith that God would grant us that peace which is so difficult to find. Homilius, a disciple of J.S. Bach (Unser Vater) and Mendelssohn (Herr nun lässest du deinen Diener in Frieden fahren) are of the same convention. Brahms (Warum ist das Licht gegeben dem Mühseligen) is more tormented, yet finally recovers trust in God. Donostia (Priez pour paix), who lived through both World Wars, offers a heart-rending plea for peace. Nystedt (Peace, I leave with you) quotes from the Gospel of Saint John, providing a more peaceful text.

In short, each composer, in the language of their time, in their own style and with their own particular sensitivity, expresses a longing for peace.

The journey brings us to our present day: troublesome times with their own unparalleled events.

Verleih uns Friedengenädiglich SWV 372  
Nu danket alle Got  
Unser Vater  
Herr, Nun Lässest Du Deinen Diener In Frieden Fahren op. 69 n°1  
Warum Ist Das Licht Gegeben Den Muehseligen  
Beati quorum  
Priez pour paix  
Peace I Leave With You  
Tota Pulchra es Maria

**Heinrich Schütz** (1585-1672)  
**Johann Hermann Schein** (1586-1630)  
**Gottfried August Homilus** (1714-1785)  
**Felix Mendelssohn** (1809-1847)  
**Johannes Brahms** (1833-1897)  
**Charles Villiers Stanford** (1852-1924)  
**José Antonio de Donostia** (1886-1956)  
**Knut Nystedt** (1915-2014)  
**Ola Gjeilo** (1978)

### Other concerts:

July 23, 13.00 h at L'Auditori. Sala Tete Montoliu, Barcelona  
July 23, 20.00 h at Claustre del Monestir de Sant Cugat (Barcelona)  
July 25, 21.00 h at Església Santa Maria de Gràcia, Barcelona

**See the information details on page 150**



# RIGA CATHEDRAL GIRLS' CHOIR TIARA

## Riga, Latvia



CONDUCTOR  
**Aira Birziņa**

Aira Birziņa is a tireless, talented and highly enterprising tender of the Latvian choir music field. She is the initiator of many festivals, seminars and workshops in Latvia.

A dynamic and vital member of international choir contests and new choir music juries, a speaker in conferences and seminars – she has been active in dozens of activities in the world of music, including popularization of Latvian music in Japan. Aira Birziņa was the chief conductor of Latvian Nationwide Song Celebration (XXIII – 2003, XXIV – 2008, XXV – 2013). As a producer and the artistic director she organized the Ogre Music Festival. The Latvian state expressed its gratitude by awarding a gratuity of the Ministry of Culture for her work in the field of national culture (1999).

She is Associate Professor of Choral Conducting at Jāzeps Vītols Latvian Academy of Music (since 2006), Artistic Director of Riga Cathedral Girls' Choir TIARA, Artistic Director of female Choir DZINTARS, Artistic Director of Ogre Female Choir RASA, Producer and Artistic Director of Ogre Music Festival, Manager of Riga Female Choirs and Ogre District Choirs, Expert of Latvian Choir Conductors, Council Chief conductor of Nation wide Latvian Song celebration.

**Is one of the most vivid musical groups in the concert life of Latvia.** Since the foundation of Riga Dom Cathedral Choir School (1994), when there were many boys and only a few girls studying, the choir has grown and changed a lot. Currently the choir gathers more than 100 singers, age 9-16. The choir was founded in 1997, performing in the services of Riga Cathedral and other churches in the capital. From 1997-2000 the conductor of the choir was Gunta Birziņa, since 2000 it has been led by Aira Birziņa. In the Spring 2013 the choir was renamed as Riga Cathedral Girls' Choir TIARA (RCGC).

The repertoire of the girls' choir is very wide, including arrangements of Latvian folk songs and original choir compositions, sacred and secular classics, romantic and contemporary music. One of the main tasks of the choir is creative collaboration with composers – it has premiered works of Uģis Prauliņš, Rihards Dubra, Selga Mence, Romualds Jermaks, Lolita Ritmanis, Evija Skuķe, Raimonds Pauls, Mārtiņš Brauns, Juris Kulakovs, Renāte Stivriņa, Valdis Zilveris, Juris Vaivods, Līga Celma-Kursiete, Vytautas Miškinis and others. The choir has participated in two children's operas at the Latvian National Opera – Benjamin Britten, „The Little Sweep” and Maurice Ravel “L'enfant et les sortilèges” - as well as the musical, Joseph and the Amazing Technicolor Dreamcoat” by Andrew Lloyd Webber in Daile Theatre. In 2014 and 2015 the choir participated in „Potatoes opera” (“Kartupeļu opera”), written by famous Latvian poetess Inese Zandere and composed by six Latvian composers.

One of the most interesting activities for the choir are master classes led by foreign conductors, deepening the knowledge on world cultures and choir music. Master classes in Riga have been led by Erki Pohjola (Finland), Bob Chilcott (U.K.), Chifuru Matsubara (Japan), Aarne Saluveer (Estonia), Kenji Yamamoto (Japan), Sanna Valvanne (Finland/USA) and others.

The choir has performed and participated in festivals in Latvia, Estonia, Sweden, Germany and Great Britain. It has won several prizes in international competitions – the 1st prize winner of the EBU and BBC Radio 3 contest ‘Let the Peoples Sing’ (Great Britain, 2003), the 1st prize winner of the International Choir Contest ‘Cantemus’ (Hungary, 2004), Grand Prix and the 1st prize winner of the children's choir contest, special prize for the Basque song and special prize from the audience of the 41st Tolosa Choir Contest (Spain, 2009), the 1st place in the children's choir category of the XII International Choir contest ‘Tallinn 2011’ (Estonia). The choir has participated in the XXIII, XXIV and XXV Nation wide Latvian Song and Dance Celebrations, Song and Dance Celebration ‘Rigai – 800’, IX and X Latvian Youth Song and Dance Celebrations.



## Program

The traditions of Latvian folk singing are longstanding and rich. It is approved by one million of folk poems and 30 000 melodies, which have been collected in libraries and museums. Nowadays it is being popularized by folk and traditional singing groups, as well as groups, orchestras and choirs that play traditional musical instruments.

Latvian professional music dates back to the 19<sup>th</sup> century, when the first musically educated Latvians started their creative and pedagogical work. More extensive singing in choirs started in Lutheran churches and unions in the middle of the 19<sup>th</sup> century.

Since the first All-Latvian song celebration in 1873 (1000 singers) this tradition has grown into an ambitious manifest of Latvian culture, which is held every five years and gathers up to 40.000 participants from all around the world.

During the 20<sup>th</sup> and 21<sup>st</sup> centuries in Latvia a very rich and professional school of composition has developed due to increasing popularity of choral singing and artistic quality of choirs.

The programme of Riga Cathedral Girls' choir TIARA includes choir pieces which have been written in recent years. Authors of music are world renowned Latvian composers Ēriks Ešenvalds and Selga Mence, organist and composer Aivars Kalējs, alongside with young musicians Evija Skuķe, Laura Jēkabsons and Līga Celma-Kursiete. Thematically pieces are talking about subjects important to the whole world – beauty of nature, elements (rain, thunder), joy and love.

Lūgšana lietum

Lietus sievas

Pēc pārkoņa

Spring, the sweet spring

A Cradle song /Songs of Innocence

Zemļi zvaigzneite porgoja

Pueri

**Colores Pacis**

*World premiere commissioned by the WSCM11*

**Līga Celma - Kursiete** (1978)

**Selga Mence** (1953)

**Selga Mence** (1953)

**Ēriks Ešenvalds** (1977)

**Aivars Kalējs** (1951)

**Laura Jēkabsons** (1985)

**Evija Skuķe** (1992)

**John August Pamintuan** (1972)

### Other concerts:

July 23, 21.00 h at Església Santa Maria de Gràcia, Barcelona

July 25, 21.00 h at Església de Sant Vicenç Màrtir (Sant Vicenç dels Horts)

**See the information details on page 150**



# NEW DUBLIN VOICES

## Dublin, Ireland



CONDUCTOR  
**Bernie Sherlock**

Bernie Sherlock is an award-winning Irish conductor with an international profile as an adjudicator, choral animateur, and teacher of conducting and aural training. She has won prizes for best conductor or best interpretation at several European competitions and has given workshops on a wide variety of subjects for different organizations.

Bernie has extensive experience directing a wide range of choirs. She was Director of Choirs at the DIT Conservatory of Music & Drama for ten years, and for nine years was Musical Director of the Dublin University Choral Society in Trinity College. Since 2007 Bernie has been Musical Director of the eminent Culwick Choral Society, founded in 1898, with whom she has prepared and conducted many of the great works from the repertoire for large choir. She founded her international award-winning chamber choir, New Dublin Voices, in 2005.

She has been the Artistic Director of the annual AOIC International Conducting Summer School since 2008. In 1993 she founded the Kodály Society of Ireland, whose International Music Course she directed. Bernie is the Irish representative on the World Choir Council. She received her training in choral conducting during two years of study in Hungary with Peter Erdei and Ildikó Herbolý Kocsár.

**International award-winning New Dublin Voices is a leading Irish chamber choir. Founded by conductor Bernie Sherlock in 2005,** from the start NDV has presented concert programs that are fresh, innovative, and exciting, ranging widely in style and period from the medieval to the contemporary. The choir takes special pleasure in exploring the music of living composers, leading the way in performing, premiering, commissioning and disseminating Irish choral music and introducing international choral music to Irish audiences, including 31 world premieres by Irish composers. International award-winning New Dublin Voices is a leading Irish chamber choir.

NDV has won prizes at major competitions in France, Hungary, Germany, Finland, Belgium, Spain, England and Italy, including first prize at the Concorso Polifonico in Arezzo, Italy in August 2013, thereby becoming the first Irish choir to win a place in the European Grand Prix for Choral Singing. Awards also include the Grand Prix at the 12th Budapest International Choir Competition 2009 and all six prizes, including Choir of the Festival, at the 2011 International Choir Contest of Flanders-Maasmechelen. Most recently they were awarded the Fleischmann International Trophy at the 2015 Cork International Choral Festival, the first Irish choir to do so in 17 years. New Dublin Voices was chosen and invited to take part in four of Europe's most prestigious festivals: Musique en Morvan, France, 2012; the European Youth Choir Festival, Switzerland, 2014; Polyfolia, France, 2014; and the Festival des Choeurs Lauréats, France, 2015. The choir's busy calendar also includes fundraising for charities, television appearances, guesting with Ireland's professional orchestras, and performing at special public events.

NDV is featured on the soundtrack of *The Letter*, a movie about Mother Teresa released in 2015. In 2010 the choir released two CDs – "Something Beginning with B", featuring everything from Byrd to the Beatles, and "Christmas with New Dublin Voices".



JULY  
24  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

Nine different responses to peace and peacefulness.

Grün's *Veni sancte spiritus*: Peace before the coming birth of Christ. Grün blends old and modern by taking the ancient processional Advent hymn, "Veni, sancte spiritus", and dressing it in the sounds of our times. Runestad's *Nyon Nyon* where the text is vocal rather than verbal, creating colours, mixing and matching them, and adding effects similar to a flanger, wah-wah pedal, drum and bass. Miskinis' *Dum medium silentium*: Peace at a special moment. A reflection on the silence which preceded the moment when God took on human form. *The Slow Spring*: Peace in its season – Denmark's John Høybye sets compatriot Tom Kristensen's celebration of spring-time, also mixing in perhaps the most famous choral evocation of spring.

From the ethereal almost, other-worldly peacefulness of Nystedt's *Immortal Bach*, to the peace of a child asleep, as though listening to angelic choirs in Mäntyjärvi's *Die Stimme des Kindes*; from the tranquil image of temple incense connecting God and the faithful in settings of *Stetit angelus* by both Dubra and Palestrina, to the Bolshevik "Red Terror" of 1918 and the violent antithesis of peace in Sean Doherty's *Snow Dance for the Dead*. Each one views peace through a different musical lense.

Veni sancte spiritus  
Stetit angelus

**Psalmus**  
*World premiere commissioned by the WSCM11*

Nyon Nyon  
Dum medium silentium  
Immortal Bach

**Snow Dance for the Dead**  
*Special premiere for the WSCM11*

Die Stimme des Kindes  
The Slow Spring

**Georg Grün** (1960)  
**Rihards Dubra** (1964) - **G.P. da Palestrina** (c1525-1594)

**Peter van Dijk** (1953)  
**Jake Runestad** (1986)  
**Vytautas Miskinis** (1954)  
**Knut Nystedt** (1915-2014)

**Seán Doherty** (1987)  
**Jaakko Mäntyjärvi** (1963)  
**John Høybye** (1939)

### Other concerts:

July 23, 21.00 h at Auditori CaixaFòrum, Barcelona  
**See the information details on page 150**



# ANSAN CITY CHOIR

## Ansan, Republic of Korea



CONDUCTOR  
Dr. Shin-Shwa Park

Dr. Shin-Shwa Park is the conductor of Ansan City Choir, professor at Ewha Womans University, president of Korean Federation for Choral Music (KFCM), past president of the Korean Choral Directors Association (KCDA), director of the Ewha Chamber Choir and broadcasting host for FEBC-FM Christian radio. He received his Bachelor's and Master's degrees in church music and vocal music from Yonsei University in Seoul and his D.M.A. in Choral Conducting and Literature from the University of Colorado at Boulder (USA).

Dr. Park is one of the most invited choral conductors and clinicians in Korea. He has served as guest conductor of the National Chorus of Korea, Seoul Metropolitan Chorus, Busan City Choir, and many other ensembles. He gives more than 40 lectures every year. Between 1996 and 2015 his choirs have produced 83 CDs.

He also directs the Calvary Choir of Young-Nak Presbyterian Church, which consists of 150 choir members. Dr. Park was the first winner of the Ullrim grand prize in 2004, and received the Ansan Art Prize at the same year. The following year, he was selected as one of the best professors at Ewha Womans University, and in 2007, was awarded Korean music prize. In 2011, he conducted Ansan City Choir by invitation in the Papal Court of the Vatican. His choir also performed at the 2012 ACDA Northwestern Division Convention in Seattle, Washington, and performed at the 2015 National Conference of ACDA in Salt Lake City, Utah.

Founded in 1995, Ansan City Choir is a professional group that is frequently called upon to represent the Republic of Korea on the international stage. They are famous for their unique chamber repertoire and various styles ranging from Renaissance and Classical to Contemporary. Under the direction of Dr. Shin-Shwa Park, the choir has maintained its distinct reputation by performing 51 major regular concerts, making numerous local appearances, and participating in the Korea Choral Festival and other international choral festivals of distinction.

In August of 2002, the choir was selected by the International Federation of Choral Music (IFCM) as one of 22 best choral groups worldwide and was showcased in performance as part of the prestigious 6th World Choral Symposium in Minneapolis. This led to an invitation from the State of Montana to perform at Missoula's 2006 International Choral Festival, where it gained the affections of thousands of listeners. In June of 2011, the choir sang in St. Peter's Basilica upon invitation by the Papal court, which showed the high level of Korean Choirs and Ansan City Choirs not only to natives but all visitors who visited the Basilica during that period.

The choir was deeply honored by the opportunity to perform for the 2012 Northwestern Division Conference of ACDA, and in February 2015, Ansan City Choir was invited to ACDA National Conference representing Korea, which was held in Salt Lake City, USA. The choir's performance gave a deep impression to more than 5,000 choral conductors worldwide. Through these successful concerts, Ansan City Choir has won the hearts of audiences and has truly established a reputation for excellence within the international choral community.



## Program

At Sojjeoksae - Little Cuckoo / Jung-Sun Park, the poet, Man-Young Jang wrote *Sojjeoksae* inspired by the tale of little cuckoo. A poor girl suffering from her mother-in-law, she died from abuse and starvation.

She became a little cuckoo, and cried sad songs. The poem represents the sorrows of the poor and the wishes for a good harvest.

Pal-So-Seong (Eight Laughs) / Hyo-won Woo, is a song filled with nonsense syllables and passages of various forms of laughter. Each melodic riff of *Pal-so-seong* preludes to a specific laughter we may have produced or heard. As the different melodies build and overlap, the song culminates in an uproar of varying laughs.

The fisherman's Song / Ji-Hun Park, represents 'the Summer' in 'the Korean Sentiment'. In this piece, the sea is the medium that describes the grief of the Korean People. Historically, until present day, our forefathers have fought valiantly in the field of life to protect their family, and one man's family wept together with their fathers. These images are reflected in this work as a fisherman fighting with waves, and their family supporting their fathers.

In Aeo-rang / Byung-Hee Oh the composer used the Korean traditional pentatonic scale, and ornaments, to emphasize the originality of the "Arirang" melody. While the choir sings heartfully of love and longing in homophonic style, a soprano solo sings the melismatic lines that completes the whole lyrical sections.

Alleluia

Ave Maria

**Una Canción de Amor**

*World premiere commissioned by the WSCM11*

NER NER

Little Cuckoo

Pal-So-Seong (Eight Laughs)

The Fisherman's Song (Solo Mirinae Kim & Son Ji-Hoon)

1. Tears
2. Sea at dawn
3. Sailing
4. A dream of catching a boatful of fish
5. Longing
6. A rainstorm (Chaos)
7. Tears

Aeo-rang (Solo Eun-Byul Ko)

**Alejandro D. Consolacion II** (1980)

**Kevin Memley** (1971)

**Guido López-Gavilan** (1944)

**Jake Runestad** (1986)

**Jung-sun Park** (1945)

**Hyo-Won Woo** (1974)

**Ji Hoon Park** (1973)

**ByungHee Oh** (1953)

### Other concerts:

July 22, 21.00 h at L'Auditori, Barcelona

July 23, 21.00 h at Església Santa Maria del Pi, Barcelona

July 25, 21.30 h at Pavelló d'Esports, Puig-Reig (Barcelona)

**See the information details on page 150**



# THE ROSE ENSEMBLE

## St. Paul, USA



CONDUCTOR  
**Jordan Sramek**

Jordan Sramek is the Founder and Artistic/Executive Director of The Rose Ensemble, based in St. Paul, Minnesota. He also sings tenor and plays a variety of instruments with the Ensemble. Following studies in early vocal music performance and harpsichord at The College of St. Scholastica (Duluth, MN), Jordan undertook advanced studies in medieval music and theory, monophonic strophic singing, Gregorian chant, and medieval polyphony with early music experts Benjamin Bagby, Eric Mentzel, Margriet Tindemans, Crawford Young, and Dom. Daniel Saulnier.

As Artistic Director of The Rose Ensemble, Jordan continues to place an emphasis on learning, bringing to the Ensemble noted musicologists, ethnomusicologists, vocal and language coaches, and guest artists who are specialists in their field. Jordan is widely known and respected for his meticulous research, which carries him to libraries and archives around the world. Over the years he has brought to light early music of many diverse cultures and geographic regions, such as Poland, Bohemia, Sweden, Mexico, Italy, Breton, Spain, the Middle East, Hawaii, and the United States. Jordan is much in demand as an instructor, presenter, and workshop leader. He has been a lecturer at numerous educational institutions.

**Founded in 1996 by Artistic/Executive Director Jordan Sramek, The Rose Ensemble is dedicated to uniting virtuosic vocal artistry with scholarly research** to create musical performances and educational programs that connect audiences to compelling stories of human history, culture, and spirituality from around the world. Now in its twentieth season, The Rose Ensemble has achieved an international reputation as a premiere American early-music ensemble and innovator in the field. The musicians of The Rose Ensemble have received praise for their “lushly layered sound” (Pioneer Press), and the excellence of their “articulation, tone, and balance” (The Capital Times). Writes Tim Grillo (The Cornell Daily): “They made it seem as if this ancient, supple, undying music was being spontaneously created in real time before our eyes and ears.” Each year The Rose Ensemble presents in the Twin Cities a subscription season of diverse concerts that are grounded in original research.

The Rose Ensemble regularly partners with regional arts groups and institutions such as The Minneapolis Institute of Arts, The Walker Center, and the Minnesota History Center to create programs that have garnered critical acclaim. In 2014, The Rose made their debut appearance with the Minnesota Orchestra, an event described as ‘history in the making’ by William Beard (The Star Tribune). Since 1997, The Rose Ensemble has also held the position of Artist in Residence at St. Mary’s Basilica in Minneapolis. In addition to its work in Minnesota, The Rose Ensemble maintains an active touring schedule. This season marks the Ensemble’s 10th annual tour of Greater Minnesota.

In 2014, the Ensemble was honored to represent the U.S., by invitation of the State Department, at the 2014 biennial International Festival of American Renaissance and Baroque Music, Misiones De Chiquitos, in Santa Cruz, Bolivia. Dedicated to increasing access to the arts, The Rose Ensemble presents educational outreach programs in libraries, K-12 schools, universities, adult residential facilities, and community centers. The Rose Ensemble possesses more than 15 years’ experience developing and leading culture and music programs, residencies, lecture/demonstrations, master classes, and educational forums in these diverse contexts. Since 2009, the group has also produced an annual holiday radio broadcast. This program is carried by over 300 stations in the U.S. and also by the European Broadcasting Union, reaching hundreds of thousands of people around the world each year. The Rose Ensemble is a recipient of the Chorus America Margaret Hillis Award for Choral Excellence and first place in both the sacred and secular music categories at the Tolosa Choral Contest in Spain (part of the European Choral Grand Prix). In 2014, The Rose Ensemble released its 10th CD, A Toast to Prohibition. Their recordings have been called “impassioned and brightly alive” (Choral Journal) and “engaging...satisfying” (Gramophone).



## Program

The Rose Ensemble is humbled by this opportunity to present choral music which explores the WSCM11 universal theme, “Colors of Peace.” In this, our ensemble’s 22nd year, we take delight in sharing with audiences some of our most treasured repertoire; music which extols peace as an intimate and individual experience, as well as that which validates humanity’s fundamental, unceasing hunger for unity and redemption.

We proudly feature vernacular spiritual songs and Latin chant contemporary to the life of St. Francis of Assisi (a man whose spiritual legacy is beautifully surmised by the motto, “Pace e Bene”), along with liturgical polyphony composed by Franciscan Friars of later generations.

Balancing this collection of European repertoire is a colorful tapestry of early-American choral music (yet also that which can be linked primarily to the British Isles). We present here a collection of 19th-century hymnody from the Shaker tradition (a radical Christian sect founded “to know, by daily experience, the peaceable nature of Christ’s kingdom”), the hills of Appalachia (a striking vocal style often called “Sacred Harp”), the official song for Abraham Lincoln’s 1860. Presidential campaign, and a tribute to the nation formerly known as the Republic of Hawai’i and its last reigning monarch, Queen (and composer) Lili’uokalani.

Matins Responsory: Franciscus in publicum  
Lauda: Sia laudato San Francesco  
Motet: Voce Mea  
Motet: Ut te per omnes / Ingens alumnus  
Matins Responsory: Dum seminudo corpore  
Alleluia: O patriarcha pauperum Francisce  
Hymn: In paupertatis predio  
Motet: Flos florum  
Communion: Fidelis servus et prudens  
**Audito è un canto**  
*World Premiere commissioned by the WSCM*  
Motet: Beatus Franciscus  
Lauda: Laudar vollio per amore

**Tomaso Graziani**, OFM (ca. 1550-1634)  
Laudario di Cortona (Anon., 13th-cen.)  
**Padre Costanzo Porta**, OFM (1529? - 1601)  
**Johannes Ciconia** (ca. 1370 - 1412)  
**Tomaso Graziani**, OFM (ca. 1550 - 1634)  
**Narciso Durán**, OFM (1776-1846)  
Conductus, Notre Dame de Paris (Anon., 13th-cen.)  
**Guillaume Dufay** (1400 - 1474)  
**Plainchant**, mode VII  
**Xavier Pagès-Corella** (b. 1971)  
  
**Jerónimo de Aliseda** (1548 - 1591)  
Laudario di Cortona (Anonymous, 13th-century)

### Other concerts:

July 22, 21.00h at L’Auditori  
July 23, 18.00h at Església M. de Déu dels Àngels, Llívia (Girona)  
July 25, 21.00h at Auditori CaixaFòrum

**See the information details on page 150**



# COR VIVALDI

## Barcelona, Catalonia



CONDUCTOR  
**Òscar Boada**

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Òscar Boada studied at the Royal School of Music in choral conducting, and under distinguished piano maestros who impelled him to pay a special attention to sonority as a whole. In the choral direction field, he took courses with Manel Cabero, Àngel Recasens, Pierre Cao and Michel Corboz, but his main learning process was as the accompanist of the Orfeo Català choir during more than thirteen years with maestros Simon Johnson and Jordi Casas, as well as all the other great orchestra conductors with whom he had the opportunity to work with (Comissiona, Mehta, Mas, Kord, Heltay, etc...).

He took orchestral direction courses with George Hurst and Michael Rose in Canford, England. Special mention in 1999 Premi Ciutat de Barcelona, he won the composition contest Premi Reus for children's voices and was awarded, the I Concorso Internazionale "Marielle Ventre" per direttori di Coro. He has been a member of the jury in Festival Internacional de Música de Cantonigròs, Calella, Torrevieja, Linz (Austria), Tours (France). Known as one of the most important specialists in female and children's voices and author of different methods for teaching music in the school, he is often invited to take part in lectures, adjudications and choral courses.

**Created in 1989 by the pianist and choir director Òscar Boada, Cor Vivaldi has become a reference throughout Spain.** It's renowned performance level has allowed Vivaldi Choir to perform in the most prestigious international festivals and the most outstanding halls in Europe, Argentina and the United States, winning important prizes in many international competitions as well. Since 2002, the Vivaldi Choir has organized its own concerts cycle offering a different concert on every season of the year and participates regularly in the opera season at Gran Teatre del Liceu de Barcelona.

In the Choir's cycles, many premières have been performed as the Choir commissions national composers every year to create new pieces for the Choir.

A pionier in children's opera performances in our country, Cor Vivaldi has performed:

- Tom Sawyer by J.Elkus (1989)
- Chip and his dog by G.C.Menotti (1990) (2015)
- La Flor by R.Lamotte Grignon (1990)
- The Golden Vanity by B.Britten (1994, 2000 and 2011)
- Els cinc dits de la mà by A. García Demestres (2002) (2014)
- El mercader de somnis by S. Brotons (1959)
- Carmen Posadas (2005)

Since 2003 Vivaldi Choir regularly collaborates with Gran Teatre del Liceu. Furthermore, Cor Vivaldi has participated in films of Almodovar, Balagueró, Llompart and Aibar:

- Pedro Almodóvar's: "La mala educació"
- Jaume Balagueró's: "Fragile"
- Jordi Llompart's: "Viatge màgic a l'Àfrica".
- Oscar Aibar's: "El Bosc".

They have recorded more than 30 CDs and DVDs.



## Program

JULY  
25  
17.00 h  
Sala Pau Casals  
L'Auditori

39

Written in 2014 in twenty fifth anniversary's celebration of the Choir, Albert Guinovart's Te Deum 2014 is the third piece commissioned by Cor Vivaldi to this amazing pianist and composer. Needless to say that this piece is an excellent summary of his author's abilities: great melodic invention, rich harmonies, rhythmic contrasts, difficult choral writing in double choir and thrilling atmospheres with a rich, however restricted instrumentation, with the lion's part devoted to the piano, played ( nobody does it better...) by the composer himself. Everybody got's a lot of work here!

The very first bars, an overture played by the three accompanying instruments, piano, organ and percussion, places the listener in an exciting and lively mood which is not going to disappear during the whole piece. The choir, who sings in three movements as a double choir, is often contrasted by demanding solos, duets and trios, thus promoting the appearance in scene of a wide bunch of their young soloists.

Eriks Esenvalds: Prayer for peace: Composed for Cor Vivaldi for the World Choir Symposium 2017. This is an inspired piece with lyrics by Saint Francis of Assisi which brings the listener to a universe of choral beauty flirting in a distinguished way with "pop" but, at the same time, using the possibilities of the choral texture to create this unequivocal Esenvalds' distinguished peaceful environment.

**Prayer for peace**  
*World premiere commissioned by the WSCM11*

**Ēriks Ešenvalds** (1977)

Te Deum 2014

**Albert Guinovart** (1962)

### Other concerts:

July 23, 13.00 h at L'Auditori. Sala Oriol Martorell, Barcelona  
July 24, 21.00 h at Església Santa Maria de Gràcia, Barcelona

**See the information details on page 150**



# ALERON

## Manila, Philippines



CONDUCTOR  
**Christopher Ong Arceo**

**ALERON came into existence in 2006 as the alumni ensemble of the Ateneo de Manila High School Glee Club under the musical direction of Christopher Ong Arceo.** Today, the group is composed of male choristers from different backgrounds: most of which are from the Ateneo and University of the Philippines musical networks. ALERON, being an all-male ensemble, is geared towards exploring the male choral soundscape. Through innovative programming and the performance of repertoire across musical styles and genres, the group aims to deliver to its audiences a diverse and unique choral experience. ALERON works to broaden the all-male choral genre by continuously commissioning and premiering new works throughout its concert seasons.

ALERON has recently been making waves in the Philippine choral scene, most notably with its First Prize distinction in the Vocal Ensemble Category of the 1st Andrea O. Veneracion International Choral Festival, Manila in August 2013, the group's very first win in an international choral competition. In the following year, on the occasion of its maiden voyage overseas, it won the Gold Prize for the Classical Equal Voices Category and was declared over-all Grand Prix winner of the 10th Busan Choral Festival & Competition held in Busan, South Korea in October 2014. In February 2015, the group was awarded at the National Commission for Culture and the Arts (NCCA) 7th Aning Dangal, an annual ceremony which aims to recognize Filipino groups and individuals who have achieved success in artistic competitions abroad. In May 2015, ALERON participated in its first masterclass conducted by the world-renowned King's Singers. Following this, ALERON travelled to Takarazuka, Japan in July 2015 to compete at the 31st Takarazuka International Chamber Chorus Contest where it was declared Overall Winner of the competition, and receiving Gold Prizes in both the Folklore and Contemporary Categories. It is the first Filipino choir in the history of this competition to be declared overall winner.

This string of victories in Manila, Busan, and Takarazuka has established ALERON as one of the formidable ensembles in Asia today, garnering the group an invitation to be the Philippine representative in the inaugural International Federation for Choral Music (IFCM) World Choral EXPO in Macau, China in November 2015. Most recently, ALERON performed as the male chorus in the concert-format production of Gioacchino Rossini's *La Cenerentola* held at the Meralco Theater in August 2015. The group shared the stage with the Manila Symphony Orchestra, under the baton of Maestro Darrell Ang.

ALERON, translated from Latin as "the winged one," not only aims to soar towards all-male musical excellence, but, more importantly, to encourage its audiences to experience and embrace its unique brand of choral music.

Christopher Ong Arceo is a baritone and choral director who recently returned from studies at the San Francisco Conservatory of Music in San Francisco, California. His operatic and oratorio repertoire includes Fauré's *Requiem*, Bach's *Coffee Cantata*, Rossini's *Petite Messe Solennelle*, Puccini's *La Bohème*, Mozart's *Don Giovanni* and *Le Nozze di Figaro*, and Wolf-Ferrari's *Il Segreto di Susanna*, among many others. Prior to his studies in the US, he served as assistant conductor of the Ateneo Chamber Singers from 2001-2007.

His other choral engagements include singing for the San Francisco Choral Artists under Magen Salomon and the Grammy award winning San Francisco Symphony Chorus under former Swedish Radio Choir Conductor, Ragnar Bohlin.



JULY  
25  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

*"Peace, like light, dims when divided yet we mend it like prisms bend a beam.  
But we can mend the splitting of the gleam.  
We will hold this hue of peace, its fullness thriving bright."*

These excerpts from Michael Yarsky's poem "Prisms and Windows" urge us to reflect on the elusiveness of peace, and our quest for it in our daily lives. In these times of rampant division and conflict, we are called to pursue peace in many different ways. In Max Reger's *Abendständchen*, we are called to listen to the serenity of murmuring springs. Francis Poulenc invites us to humble ourselves and pray in his *Quatre petites prières de Saint François d'Assise*, and on the contrary also encourages us to partake in the mundane joys of life in his lively and humorous *Chanson à boire*. In Arvo Pärt's *The Deer's Cry*, we are transported to a world of unwavering faith in Christ who shelters us under his mantle of protection, as we ascend with Darius Milhaud towards the peaceful and glorious dwelling of the Lord in *Psaume 121*. Palestrina's *Agnus Dei* is an elegantly inspired polyphonic invocation for Christ to grant us his mercy and peace, before we call to mind the destructive capacity of man in "tearing the light apart" in Nilo Alcalá's riveting setting of Michael Yarsky's poem, "Prisms and Windows". Being the centerpiece of this concert program, it ends with an uplifting reminder that the glow of peace is well within our reach. As we "hold this hue of peace" with "its fullness thriving bright," we are enjoined to celebrate and sing praises to the Lord as one community in Robin Estrada's *Psalm 137*.

Abendständchen  
Quatre petites prières de Saint François d'Assise  
Chanson à boire  
The Deer's Cry  
Psaume 121  
Agnus Dei I (Missa Papae Marcelli)  
Prisms and Windows  
Psalm 137

**Max Reger** (1873-1916)  
**Francis Poulenc** (1899-1963)  
**Francis Poulenc** (1899-1963)  
**Arvo Pärt** (1935)  
**Darius Milhaud** (1892-1974)  
**Giovanni Pierluigi da Palestrina** (1525-1594)  
**Nilo Alcalá** (1978)  
**Robin Estrada** (1970)

### Other concerts:

July 23, 21.00 h at Conservatori del Liceu, Barcelona  
July 24, 13.00 h at L'Auditori. Sala Oriol Martorell, Barcelona

See the information details on page 150



# CANTEMUS YOUTH CHOIR

## Chişinău, Moldova



CONDUCTOR  
**Denis Ceausov**

Youth choir "Cantemus" was established in 2007 near the House of Children Art "Curcubeu" and the secondary school "G. Meniuc" Chisinau, Moldova. The choir was founded and has been led by Denis Ceausov (conductor), Valentina Zotova (manager) and Natalia Cotova (piano singer).

"Cantemus" is formed from children between 10-20 years, who enjoy choral music. The repertoire of the choir contains works by European, American and Moldavian composers from Renaissance to the present. The choir has a lot of radio and TV recordings, has performed many concerts in prestigious concert halls of Chisinau, and has participated in different international choral contests: 58th European Music Festival for Young People (Neerpelt, Belgium 2010)- 2nd prize in the category of equal voice choirs to 25 years old, performance in concert "Around the World in 80 minutes", 29th International Youth Choir Festival, (Celje, Slovenia 2011) 1st prize (gold medal), Special prize for the best performance of a composition written after 1990, special prize for the best choir conductor, 34th International May Choir Competition (Varna, Bulgaria 2012) and the 2nd prize and a special prize for the best conductor's performance, 47th International Festival of Choral Song (Miedzyzdroje, Poland 2012) - 1st Prize (Gold Diploma) in Category A (mixed choirs, men's, women's, youth choirs); 1st Prize (Gold Diploma) in Musica Sacred Competition; Special Prize from Association of Friends of MFPC in Miedzyzdroje and Gran Prix of the Festival.

Denis Ceausov graduated from the Academy of Music, Theater and Fine Arts in Moldova – Choir Conducting Department in V. Ciolac's class, master degree in Prof. T. Zgureanu's class in 2004 and opera and orchestra conducting in Prof. M. Secikin's and Prof. Gh. Mustea class in 2011.

Since 2002 he has been lecturer in the Academy of Music, Theater and Fine Arts in Moldova. He works not only with "Cantemus."

He has been the second conductor of the Moldavian National Symphony Orchestra of the Radio and TV company of Moldova since September 2012 and collaborated with female choir "Renaissance", Moldavian National Chamber Choir, National Chamber Orchestra of Moldova, State Theater of Choral Music (Saratov, Russia).

In 2011 he received a special prize as the best choir conductor on the 29th International Youth Choir Festival, (Celje, Slovenia) and a special prize "Hope of the Competition" on the 1st International competition of Symphonic conducting (Chisinau, Moldova).

In 2012 he received a special prize for the best conductor's performance at the 34th International May Choir Competition (Varna, Bulgaria), in 2013 special prize as the best conductor of the competition at the 52nd International choir competition "Seghizzi" (Gorizia, Italy).



JULY  
25  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

The concert program of the Cantemus choir includes sacred, secular and folk music.

The first part of the concert is dedicated to the spiritual music of composers from different countries and different eras. Classicism (Maxim Berezovsky, Ukraine), Romanticism (Hugo Wolf, Austria; Alexandr Grechaninov, Russia;) and the Modern Age (Vladimir Ciolac, Moldova).

In the middle of the performance, secular works of contemporary composers will be performed, which are written in modern musical language with elements of avant-gardism.

In "Rugen Erasoaldia" Spanish composer Albert Alcaraz tells us a terrible story about the bloody bombardment of Guernica in 1937.

Moldovan composer Igor Iachimciuc in his work "Dati-mi un trup, voimuntilor" (Mountains, give me a body) tells us the eternal story about the search for soul and body.

In the finale of the concert are works based on Moldavian and Romanian folklore. Ion Enache "Ciocarlia" (Skylark) (this folk melody Enescu used in his Romanian Rhapsody) Alexandru Pascanu "Sarabapescaun" (Dance at the chair) Dariu Pop (1887-1965) "Suita din Tara Oasului" (Suite from folk melodies from different regions of Romania and Moldova).

Do Not Cast Me Off (p.III)

Ergebung

Give Ear to my Prayer

Miserere

Rügen Erasoaldia (Operation Rügen)

Dati-mi un trup, voimuntilor (Mountains, give me a body)

Ciocarlia

Sarabapescaun

Suita din Tara Oasului

**Maxim Berezovsky** (1745-1777)

**Hugo Wolf** (1860-1903)

**Alexandr Grechaninov** (1864-1956)

**Vladimir Ciolac** (1956)

**Albert Alcaraz** (1978)

**Igor Iachimciuc** (1968)

**Ion Enache** (1950)

**Alexandru Pascanu** (1920-1989)

**Dariu Pop** (1887-1965)

### Other concert:

July 24, 21.00 h at Auditori CaixaFòrum, Barcelona

See the information details on page 150



# SALT LAKE VOCAL ARTISTS

## Salt Lake City, USA



CONDUCTOR  
**Brady Allred**

Artistic Director and Conductor of the Salt Lake Choral Artists in Salt Lake City, Utah, Dr. Brady R. Allred has developed "an international reputation for excellence." Under his direction the Salt Lake Choral Artists, a non-profit arts organization of seven choirs and over 300 singers, has achieved critical acclaim for their innovative concerts, Summer Choral Institute program, international tours, iTunes and YouTube channels. Dr. Allred was honored by The Salt Lake Tribune and named as one of Utah's Top 25 Cultural Power Brokers.

Known around the world for "exquisite choral singing," they won the Grand Prize at the Florilège Vocal de Tours (France), the European Grand Prix, and First Prizes at the Marktoberdorf International Chamber Choir Competition, the Tolosa (Spain) International Choir Competition, and the Concorso Polifonico Internazionale in Arezzo, Italy.

He was also awarded the Conductor's Prize in Marktoberdorf, Germany. The SLVA represented the USA at the World Choral Symposium in Argentina and have recently toured to Bulgaria, Turkey, and Japan. They were also featured performers at the American Choral Directors Association 2015 National Conference and the 2015 Festival Chor Biennale in Aachen, Germany.

Dr. Allred was Professor of Music and Director of Choral Studies at the University of Utah. He was also the Music Director and Conductor for the Butler Symphony Orchestra in Pennsylvania, Director of Choral Activities at Duquesne University in Pittsburgh, and Artistic Director and Conductor of the Bach Choir of Pittsburgh. He has served on international juries for competitions and has conducted over one hundred regional and All-State Choirs.

**In its short history, the Salt Lake Vocal Artists has already become a well-respected and highly celebrated choral ensemble.** They have entertained and fascinated local and international audiences with their versatility, passion, artistry and sound. Organized under the direction of Dr. Brady Allred in 2010, the Salt Lake Vocal Artists are the international ambassadors and touring choir for the Salt Lake Choral Artists organization now supporting seven choirs of singers from ages 8-80. In its premiere season, the SL Vocal Artists were invited to participate in the 42nd Tolosa International Choral Competition in Spain. After a successful concert tour of the Basque region of Spain, the SLVA competed against renowned choirs from all over the world and won First Prize in all four categories. In addition, they were honored with the special Audience Prize. In 2011, the Salt Lake Vocal Artists were invited as one of only 25 choirs and the only American choir to perform at the World Choral Symposium in Argentina following a two-week concert tour of the country. They were also invited to Italy that same year to perform at the Concordia Vocis Music Festival in Cagliari, Sardinia, and to compete in the Concorso Polifonico Internazionale in Arezzo, where they were awarded five First Prizes.

The Salt Lake Vocal Artists are committed to bringing to life new and diverse choral works and have commissioned and premiered new works by celebrated international composers including: Josu Elberdin, Ola Gjeilo, Dan Forrest, Ko Matsushita, Ivo Antognini, Ēriks Esēnvalds, György Orbán, John Høybye, Nancy Wertsch, Bernat Vivancos, Sergey Khvoshchinsky, Jake Runestad, Larry Nickel, David Bennett Thomas, Ambroz Copi, Pär Olofsson, and Stephen M. Lounsbrough. Recent recordings feature the Christmas music of composer and pianist, Dan Forrest in "Never a Brighter Star," a recording project with composer Andrew Maxfield based on the poetry of Wendell Berry, a collection of arrangements and compositions by Utah composer Kay Hicks Ward, their popular "Live in Spain" and "Circle of Life" CDs, and the most recent "The Singing Heart."

In June 2015 they traveled to Aachen, Germany as the featured international choir for the Chor Biennale and to The Netherlands for additional concerts with the choirs of Dion Ritten. They were pleased to be featured at the first World Choral Expo in Macau, China.



**JULY**  
**25**  
**17.00 h**  
Sala Pau Casals  
L'Auditori

## Program

Our program opens with an energetic declaration that though we sometimes feel hopelessness and despair with our world, light will always dawn. To our friends from around the globe, we echo "shalom," a common greeting and farewell in traditional Jewish culture, but literally translated to mean peace, welfare, safety, tranquility, friendship, completeness, and perfection.

Our program is one of peace, hope, and joy. Perhaps the greatest question of all is how to manage life's journey and find inner peace, even when facing adversity and the unknown. One unique aspect of our program is several pieces accompanied by Crystal Tone singing bowls. The bowls, made of pure crystal, produce tones not just heard by the ear, but felt by the body. It is believed these beautiful tones awaken an ancient remembering, energize the healing centers of the body, and touch the essence of the soul.

As we share our musical message of peace, we invite the listener to contemplate his or her own personal journey for peace. As demonstrated through our music, conflict, turmoil, sorrow, and loss can eventually lead to relief, joy, comfort, and inner peace.

Light Dawns on a Weary World  
The Waking  
My Spirit Sang All Day  
Om Shanti (Hindu Prayer for Peace)  
Lamentations of Jeremiah  
Peace Prayer of Saint Francis  
The Call  
Invocation  
I'm Runnin' On  
The Peace of Wild Things  
Peace Like a River  
I Love You / What a Wonderful World  
Let Everything That Hath Breath

**Mack Wilberg** (1955)  
**David Conte** (1955)  
**Gerald Finzi** (1901-1956)  
**Nancy Wertsch** (1948)  
**Z. Randall Stroope** (1953)  
**Leo Nestor** (1948)  
**David Bennett Thomas** (1969)  
**Stephen M. Lounsbrough** (1988)  
**Mack Wilberg** (1955)  
**Jake Runestad** (1986)  
**Ronald J. Staheli** (1947)  
**Craig H. Johnson** (1962)  
**Jeffrey L. Ames** (1969)

### Other concerts:

July 22, 21.00 h at La Seu Vella (Lleida)  
July 23, 19.30 h at Església del Sagrat Cor, Olot (Girona)  
July 23, 13.00 h at Auditori, Campus de la Ciutadella UPF, Barcelona

**See the information details on page 150**



# CONCERT

at the **Basílica**  
de la **SAGRADA**  
**FAMÍLIA**

## Program:

### Choirs:

Agrupació Coral Matadepera

Contrapunto Vocale  
de Barcelona

Cor Albada de l'Agrupació  
Cor Madrigal de Barcelona

Cor Ariadna de l'Agrupació  
Cor Madrigal de Barcelona

Cor Audite Exaudi  
de Barcelona

Cor Aurica de Badalona

Cor d'Homes d'Igualada

Cor Eurídice  
de Les Borges Blanques

Cor Montserrat de Terrassa

Cor Tyrichae de Tortosa

Cor Voxalba de Barcelona

Cor Xamusia  
de Vilafranca del Penedès

Coral Belles Arts de Sabadell

Coral Canigó de Vic

Coral Cantiga de Barcelona

Coral Ginesta de Cervera

Coral Nit de Juny  
de Palafrugell

Coral Nova Ègara de Terrassa

Coral Shalom de Lleida

Coral Xalesta  
de l'Hospitalet de Llobregat

Coro de Jóvenes de Madrid

Forum Vocal de Barcelona

Massa Coral de Terrassa

Mc Cor de Barcelona

Orfeo Gracienc de Barcelona

Orfeo Manresà de Manresa

Schola Gregoriana  
de Catalunya



**Ave Maria virgo serena**, Monestir de Ripoll (S. XI-XII)

Conductor: **Ramon Vilar**

**Mariam Matrem**, Llibre Vermell de Montserrat (S.XIII-XIV)

Conductor: **Albert Santiago**

**Regina caeli** for double choir, Joan Cererols (1618-1680)

Conductor: **Pere Lluís Biosca**

**Tota Pulchra Es**, Francesc Valls (1671-1747)

Conductor: **Júlia Sesé**

**Aestimatus Sum**, Narcís Casanovas (1747-1799)

Conductor: **David Hernández**

**O Crux, aves spes unica**, Ferran Sors (1778-1839)

Conductor: **Xavier Garcia**

**O vos omnes**, Pau Casals (1876-1973)

Conductor: **Andreu Ferré**

**Nigra sum**, Pau Casals (1876-1973)

Conductor: **Oriol Castanyer**

**Sanctus Benedictus**, Josep Vila (1966)

Conductor: **Montserrat Rios**

**Quam dilecta**, Raimon Romaní (1974)

Conductor: **Xavier Pastrana**

**Avui és el dia**, Bernat Vivancos (1973)

Conductor: **Elisenda Carrasco**

# SONUX ENSEMBLE

## Uetersen, Germany



CONDUCTOR  
**Hans-Joachim Lustig**

Hans-Joachim Lustig is the founder and director of I Vocalisti. He studied music education and works as a freelance choir director/conductor. In 1994/95 he was a fellow of the German Music Council.

He leads national and international choral conducting seminars and he is the conductor of the boys choir Uetersen. With this male choir, he won the 6th German Choir Competition and the National Prize in 2002.

He also serves as a juror at choir competitions and as a guest conductor for the Belgrade Radio Choir, the Philharmonia Chorus London and the Ankara State Choir.

**The Sonux Ensemble is a young men's choir from Northern Germany, made up of the tenors and basses of the Chorknaben Uetersen.** Their programs feature Renaissance, Baroque, and modern compositions, as well as titles from jazz, pop, and cross over repertoires. A special focus is the performance of contemporary works: the close collaboration with commissioned composers plays a vital role in this endeavor.

The choir chose its new name, Sonux Ensemble, in spring 2013. The term "Sonux" is a hybrid between the Latin words "sonus" (sound) and "lux" (light). The ensemble has already achieved a number of note worthy results under the name "Männer stimmen der Chorknaben Uetersen" over the last few years: the singers won first prize at the sixth edition of the Deutscher Chor Wettbewerb in 2002, and in 2005 the choir was one of five ensembles selected world-wide to take part in the Internationaler Kammerchor Wettbewerb at Markoberdorf, where they were ranked as "international: very good". In 2007, the men's voices received a first prize at the choir festival "Schleswig-Holstein singt" at Gut Salzau. At the Chor fest des Deutschen Chorverbandes in 2008, the ensemble was awarded first prize not only in the category "Romantik A," but also for the best interpretation of a folksong.

Together with the chamber choir I Vocalisti, which also sings under the direction of Hans-Joachim Lustig, the ensemble gave a greatly acclaimed concert under the direction of the American composer and conductor Eric Whitacre in 2010. Stylistic open-mindedness is particularly important to the young singers and their director.



JULY  
27  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

Our program "Light and Love" starts with an own arrangement of the pop-hit "Mad world" by Gary Jules which became famous amongst others in the version of the band Tears for Fears.

"Light, my Light" by the lithuanian composer Vytautas Miskinis closely models the words by the Indian writer Tagore describing the essence of Light as a harmony and life-giving natural phenomenon.

Paul Mealor's sets the text "I saw Eternity" by the Welsh poet Henry Vaughan in a three part structure: Beginning and end with monastically sounding passages presenting the text in solo-voices plus flickering harmonies in the homophonically singing voices in the middle section.

In Ola Gjeilo's "Sacred Light" the choral setting is homophonic throughout. The middle part is dominated by pop-stylish harmonic shifts with the saxophone improvising over them.

The young polish composer Jakob Neske writes his "Mironczarnia" coming from a pop-background as well - mostly using single syllables and grooving in 7/8.

Andrea Venturini "Child" was composed especially for the wscm11 and will be premiered this evening. Living in Italy he dedicates this composition to the many children who died in the crossing of the Mediterranean Sea.

Our performance ends with latvian composer Ugis Praulins's "To the Light" using an Indian mantra and contrasting it with English texts talking about different levels of awakening and ending with "Shanti" = "Peace".

Mad world

Light, my Light

I saw eternity

Sacred Light

Mironczarnia

**Child**

*World premiere commissioned by the WSCM11*

To the Light

**Gary Jules** (1969)

**Vytautas Miskinis** (1954)

**Paul Mealor** (1975)

**Ola Gjeilo** (1978)

**Jakub Neske** (1987)

**Andrea Venturini** (1959)

**Ugis Praulins** (1957)

### Other concerts:

July 28, 22.00 h at Església Parroquial, Matadepera (Barcelona)

July 29, 21.00 h Església Santa Maria de Gràcia, Barcelona

**See the information details on page 150**



# WISHFUL SINGING

## Amsterdam, Netherlands

**A female a cappella performance by Wishful Singing is an exuberant journey packed with highlights and surprises.** Five classically trained female singers combine their flexible voices and powerful stage presentation in their own unique way. Seemingly effortless and simple, every gesture and every sound used to good effect, adventurous from beginning to end.

The singers sang together in the Netherlands Youth Choir. They hit it off so well there that the ambition developed to continue together in female a cappella repertoire; a relatively rare genre very dear to the hearts of all five. The top quality displayed since by Wishful Singing – both aurally and visually – makes the ensemble unique in the world.

The repertoire ranges from modest works from the Renaissance and Baroque eras to swinging versions of golden oldies such as Mister Sandman. The ensemble provides a full evening's entertainment that leads the audience from one surprise to the next. The emotions summoned up vary from hushed poignancy to screams of laughter. The individual quality of each singer is shown to full advantage in the group's collective intonation and balance. It is this, in combination with their sense of timing, plus their talent for wry comedy, that makes Wishful Singing so prominent in their field.

The ensemble performs regularly in Dutch concert halls such as the Concertgebouw in Amsterdam, and at foreign festivals such as the prestigious City of London Festival. There are also regular tours abroad, including Japan, the USA, Germany, Spain, Estonia and Italy. Wishful Singing are resolutely and actively working to expand the female a cappella repertoire by frequently commissioning compositions. In addition the ensemble collaborates often, and in many different contexts, with other musicians, artists and young talent.



JULY  
27  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

Wishful Singing takes you on a journey through time and space, with folk songs from the Slovenian mountains and from a little village in Hungary, with a working song from the rural South and with a musical hit from Broadway. Frank Martin's music adds a completely different color to this program and Jetse Bremer's compositions bring Shakespeare's thoughts to life.

The central set is 'Time Piece', originally written for the King's Singers, but specially arranged for Wishful Singing by British composer Paul Patterson. With this piece, Wishful Singing demonstrates just how meaningful and humorous modern music can be: "Adam & Eve were doing fine, till Eve asked Adam the time".

The program will conclude with the Mexican folk song Las Amarillas, with a latin touch for the occasion...

Jnjençeuajtigna  
Bring me little water, Silvy  
When Daisies  
Shall I compare thee to a summer's day  
Ode  
Sonnet  
Villö  
Pletykázóasszonyok  
Time Piece  
Anything you can do, I can do better  
Las Amarillas

**Ambrož Čopi** (1973)  
**Huddy Ledbetter** (1885-1949)/ Arr. **Moira Smiley**  
**Jetse Bremer** (1959)  
**Jetse Bremer** (1959)  
**Frank Martin** (1890-1974)  
**Frank Martin** (1890-1974)  
**Zoltán Kodály** (1882-1967)  
**György Ligeti** (1923-2006)  
**Paul Patterson** (1947)  
**Irving Berlin** (1888-1989) / Arr. **Bob Zimmerman** (1948)  
**Stephen Hatfield** (1956)

### Other concerts:

July 26, 21.00 h at Conservatori del Liceu, Barcelona  
July 29, 21.00 h at Capella de Montserrat, Castellar del Vallès (Barcelona)

See the information details on page 150



# THE UNIVERSITY OF PRETORIA CAMERATA

## Pretoria, South Africa



CONDUCTOR  
**Michael Joseph Barrett**

**The University of Pretoria Camerata, which celebrated its 47th anniversary in 2015, has received many national and international accolades through the years.**

The choirs' mission is to contribute towards the cultural development of the student body, to enrich the broader community by means of choral singing, and to act as cultural ambassadors of the University of Pretoria.

The Tuks Camerata (as the choir is affectionately known) strives towards achieving the highest artistic standards and offers students from all backgrounds a place where they can express themselves through choral music. This richly diverse South African ensemble specialises in both Western and Traditional African choral repertoire, making it a unique and much needed voice in modern day South Africa. Tuks Camerata falls under the auspices of UP Arts in the Faculty of Humanities and consists of 74 full-time students from a variety of study fields, including medicine, engineering, theology, education, economics, accounting, law and music. It is interesting to note that only 8 choir members study music, while the engineering students outnumber all the other study fields! Previous conductors include Adolph Theron, Willem van Tonder, Petru Grabe, Johann van der Sandt and Christo Burger – all who maintained a standard of excellence expected from a university choir.

In 2013, Michael Barrett was appointed as conductor and Director of Choral Activities at the University of Pretoria. Over the years the choir has travelled to more than 20 countries, including Australia, Austria, Britain, Denmark, Finland, France, Hong Kong, Hungary, Italy, Kenya, Latvia, Namibia, The Netherlands, Sweden, Tanzania and the USA. In July 2014 the choir participated in the 8th World Choir Games held in Riga, Latvia. The Tuks Camerata competed in two categories, Mixed Youth Choirs, where they were announced the "Champions" (overall category winners) with 95,25%, and Scenic Folklore, where they placed second overall with 95%. In September 2015, the Tuks Camerata released their latest album, Phoenix, which has been received with critical acclaim. The album was nominated for the Best Classical/Instrumental Album in the 2015 South African Music Awards (SAMA) - South Africa's most prestigious music awards.

Michael Joseph Barrett is the Director of Choral Activities at the University of Pretoria (UP), the conductor of the Tuks Camerata and a lecturer in Choral Conducting in the Department of Music at UP. He was a member of the Drakensberg Boys' Choir from 1992 to 1997. He obtained the degrees BMus in Performing Arts (cum laude) in 2005 and MMus (Performing Arts), specializing in choral conducting from UP. He holds a Postgraduate Certificate in Education (PGCE) from UNISA and a Performance Licentiate in Singing (2008). He is in the final stages of completing his Doctorate of Music at UP specializing in Choral Performance. In 2010, Michael conducted the Berlin Radio Choir with Simon Halsey (UK) and Joe Miller (USA), and in 2013 he worked alongside Nicol Matt (Germany) on a programme of Morten Lauridsen's music.

Michael has also worked with Maria Guinand (Venezuela), Thomas Caplin (Norway), André Thomas (USA) and several other conductors. Michael's choirs have won numerous national and international awards. He is also an active composer and arranger.

His music is published by both Santa Barbara Music Publishers and Baobab Music Publishers. He has recorded several CDs, and in 2015 Phoenix by Tuks Camerata received critical acclaim and nominated in the category Best Classical/Instrumental Album at the South African Music Awards (SAMA).

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## Program

South Africa is a richly diverse nation with a plethora of musical styles that originate from the numerous cultural groups. In our country, choral composers today are combining the unique essence of Western and African harmonies, textures, rhythms and texts aiming to address the on-going societal challenges. This is especially evident in the opening number Indodana, a traditional isiXhosa melody that has been composed in a Western style, essentially fusing musical strengths from both Africa and the West. Himne and In tempore belli are prime examples of academic compositions by well-known South African composers, the latter being commissioned especially for the WSC.

Let My Love Be Heard by American Runestad could not be more suitable under the banner "Colours of Peace", and Kaisa-isa Niyand Wade in the Water, although international selections contain similar rhythmical elements found in traditional African music. U lig en U Waarheid juxtaposes beautifully with Ha re se ribina, as they represent compositions in the 'western' Afrikaans culture versus the traditional African culture. Music as a tool for change, both political and social, is very much at the forefront of choral compositions in South Africa. For over twenty years composers have intentionally fused these elements together. Although this could be expected due to South Africa's pluralistic environment, there have been specific motivations for these conscious decisions.

Indodana  
Himne  
U Lig en U Waarheid  
In Tempore Belli  
*Special premiere for the WSCM11*  
I am the Voice of Africa  
Kaisa-isaNiyand  
Ha re se ribina  
*Special premiere for the WSCM11*  
Let my Love Be Heard  
Wade in the Water  
*Special premiere for the WSCM11*

**Michael Barrett** (1983) and **Ralf Schmitt** (1982)  
**Roelof Temmingh** (1946-2012)  
**H Pieter van der Westhuizen** (1931)  
**Hendrik Hofmeyr** (1957)  
**Niel van der Watt** (1962)  
**Nilo Alcalá** (1978)  
**Mbuso Ndlovu** (1982)  
**Jake Runestad** (1986)  
**Stacey Gibbs** (1964)

### Other concerts:

July 28, 21.30 h at Teatre-Casino Burés, Catellbell i el Vilar (Barcelona)  
July 29, 13.00 h at L'Auditori. Sala Oriol Martorell, Barcelona  
July 29, 21.30 h at Església del Santuari Mercedari, St. Ramon, La Segarra (Lleida)

See the information details on page 150

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# ENSEMBLE VINE

## Osaka, Japan



CONDUCTOR  
**Keishi Ito**

**The mixed choir "Ensemble Vine," founded in 2000 by Mr. Keishi Ito, one of the leading choral conductors in Japan,** has been focused on singing Renaissance music, works of modern composers based on religious and folk music from all over the world, and works of young composers of Japan.

The Ensemble Vine has won gold prizes at the National Choral Competition by Japan Choral Association 7 times (including 3 special awards in 2009, 2012, 2013), and 2 times at the Takarazuka International Chorus Competition so far. The choir has in the recent years visited numerous festivals and held concerts in Japan, including international festival "Chorus Messe (Osaka)", "Alti Vocal Ensemble Festival (Kyoto)", "All Japan Chorus Festival (Koriyama)," and has gathered increasing popularity. One of the important aims of the choir is to bring pleasure to the audience at any stage, always singing with sophistication, sometimes in theatrical style.

The choir has been delegated by composers to sing their new works, and made 2 CD recordings as a result, one of which is of traditional songs arranged for chorus, and another of contemporary works made in Japan.

Mr. Ito, born in Kyoto, graduated from the Doshisha University, and majored in postmodern arts, formerly serving as a student conductor in a university choir: Doshisha Glee Club. After graduation, he started his career as a professional conductor for many community choirs, while working for his alma mater. Since then, he has won 21 gold prizes in National Choral Competitions sponsored by Japan Choral Association, including 7 prizes with Ensemble Vine.

He won the gold statue prize in Shanghai, China, with Nawate Junior Harmony and was also invited to choral festivals in Singapore, Canada, Taiwan with Naniwa Choraliers, as well as to 7th & 10th World Choral Music Symposium. He toured abroad with several Japanese choirs to countries like Germany, Switzerland, Greece, France, the United States (at Boston Symphony Hall), Poland and Bulgaria.

His activities are yet expanding in many choral music scenes including serving on a jury of choral competitions, coaching choirs nationwide, directing newly-organized choral festivals in which many lecturers are invited from overseas, performing choral theater pieces involving the audience with the choir and planning training for student leaders in many colleges. He also is published, as a songwriter.

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JULY  
27  
21.00 h  
Palau de la Música  
Catalana

## Program

The performance will begin with "Oratio, the Second Movement", composition about the introduction and harmonizing processes of Christianity into the Japanese culture. Images of 16th century's people who had kept offering prayer without giving up their faith even when they were under suppression are described fantastically in this song using some motifs from Gregorian chants. It will continue with "From the Ruins", a song composed of the fragmented words of a poet, Tamiki Hara, who is a victim of atomic bomb in Hiroshima. This is an outstanding work in Japan which vividly expresses the whole tragedy caused by the atomic bomb dropped onto Hiroshima, and the poet's wish for peace as one of the survivors through this tragedy with three-dimensional sound effect using soundscape-like techniques. Then, "Yuuge ( Dinner )" will talk about Gratefulness for a serene day singing about a family sitting at the dinner table and their affection for one another. Lyrics are written by Minori Minazuki, which is also the pen name of Keishi Ito, the conductor of this choir Ensemble Vine who will complete its performance with delightful works from Japanese tradition.

- Oratio, the Second Movement
- From the Ruins, for a cappella mixed chorus  
The First Movement ~ Flowing Endlessly
- Yuuge (Dinner)
- Oiwakebushi-ko ( Study of Oiwakebushi melody )
- Nankin-Tamasudare
- HyugaKobiki-uta
- Karimatanu-Kuicha (Chorus of KARIMATA Village)

- Traditional / **Hideki Chihara** (1957)
- Tamiki Hara / Takatomi Nobunaga** (1971)
- Minori Minazuki / Ko Matsushita** (1962)
- Minao Shibata** (1916-1996)
- Traditional / **Hideki Chihara** (1957)
- Ko Matsushita** (1962)
- Ko Matsushita** (1962)

### Other concerts:

July 28, 21.00 h at Auditori CaixaFòrum, Barcelona  
July 29, 21.00 h at L'Auditori, Barcelona

See the information details on page 150

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# ELEKTRA WOMEN'S CHOIR

## Vancouver, Canada



CONDUCTOR  
**Morna Edmundson**

Morna Edmundson is one of Canada's best-known choral conductors with a strong reputation for excellence. Passionate since childhood about choral singing, she obtained degrees and diplomas in vocal music in Vancouver, Bellingham, and Stockholm, Sweden where her teachers included Eric Ericson.

**Elektra Women's Choir from Vancouver, Canada has been a leader among women's choirs since 1987.** Under the direction of Artistic Director Morna Edmundson, the choir is known for its adventurous programming, seeking music written specifically for women and frequently commissioning new works.

Elektra delivers its mandate to "inspire and lead" through an annual concert series including new and commissioned works and featuring outstanding guest artists. In addition to performing worthy repertoire from the past, Elektra has commissioned over 70 compositions and arrangements. The choir's 13 recordings on iTunes and CD Baby extend the reach of its repertoire internationally. Elektra's website offers a permanent repertoire resource featuring all works programmed by the choir to date.

Elektra's celebrated outreach programs encourage, train, and mentor the next generation of singers, conductors, and composers. A multiple national prize-winning ensemble, Elektra has been honoured to perform at conferences of Choral Canada, the American Choral Directors Association, Chorus America, the International Society for Music Education, and the International Federation for Choral Music.

Elektra participates enthusiastically in shared projects with other arts organizations such as the Vancouver Symphony Orchestra and Chor Leoni Men's Choir and in festivals and concert series.

For 14 years Morna shared her love of quality repertoire with a new generation of singers in her role as Associate Artistic Director of Coastal Sound Music Academy, where she was Music Director of the mixed-voice Youth Chamber Choir.

Morna has adjudicated in North America and Asia, conducted honour choirs in several states, co-directed the American Choral Directors Association National Women's Honour Choir, and given frequent workshops with choirs of all ages.

In 2000 she was presented with the Healey Willan Award for outstanding service to the BC Choral Federation, an organization she serves as a member of the President's Advisory Council.

In February 2009 Morna was a recipient of the BC Community Achievement Award, which recognized her gifted organizational talent, leadership by example, and her encouragement of others to pursue their musical and choral goals.

In June 2011 Morna received a Vancouver YWCA Woman of Distinction award in recognition of her work with Elektra. In June 2013 she became a Board member of Chorus America.

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## Program

Elektra presents a program of seven compelling works from four countries, starting in the darkness of a battlefield, where Valkyries appear through the mist. The composer is Kristopher Fulton and his text is from the 13th century Old Norse Poetic Edda. Sergei Rachmaninoff's Nóchka (Night) offers a much more tranquil depiction of the healing, transformative power of night. Our pianist, Dr. Stephen Smith's work, Solitude, expresses the depths of personal isolation and depression with beautiful landscape imagery. Music gives us the strength to go on living. America's Abbie Betinis brings her unique voice to Cedit, Hyems (Be Gone, Winter!), a vigorous work in which love triumphs over darkness and confusion. The three movements of Canadian Kathleen Allan's Primary Colours trace birth, living, and death. From the unique voice of singer/songwriter Joni Mitchell comes The Circle Game in arrangement by Kate MacColl. We end on a lighter note, with Finland's Jaakko Mäntyjärvi's Juliet November Tango, "predicated on a simple structural challenge: whether it would be possible to tell a story using nothing but the NATO alphabet. There is clearly potential there for drama, as there is only one woman (Juliet) but several men (Charlie, Mike, Oscar, Victor and, happily, Romeo)."

Valkyrie  
Night (from Six Choruses for Treble Voices, op. 15)  
Solitude  
Cedit, Hyems  
Primary Colours: Three Canticles for Women's Choir and Piano  
I: Being Born - II: Living - III: Dying  
The Circle Game  
**Juliet November Tango**  
*World premiere commissioned by the WSCM11*

**Kristopher Fulton** (1978)  
**Sergei Rachmaninoff** (1873-1943)  
**Stephen Smith** (1966)  
**Abbie Betinis** (1980)  
**Kathleen Allan** (1989)  
**Joni Mitchell** (1943) / Arr. **Kate MacColl**  
**Jaakko Mäntyjärvi** (1963)

### Other concerts:

July 28, 21.00 h at Església Santa Maria de Gràcia, Barcelona  
July 29, 21.00 h at L'Auditori, Barcelona

**See the information details on page 150**



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# COR INFANTIL AMICS DE LA UNIÓ

## Granollers, Catalonia



CONDUCTOR  
**Josep Vila Jover**

Josep Vila Jover studied choral conducting with Enric Ribó, Conxita Garcia and Christian Grube. He is the artistic director of the Societat Coral Amics de la Unió, a prestigious choir school in Granollers (Catalonia) with more than six hundred students and ten active choirs.

Within this institution he conducts the Cor Infantil Amics de la Unió, composed of 60 voices aged 11 to 17; and the Cor de Cambra de Granollers, a mixed choir of 40 members.

With these two choirs he performs regularly in the seasons of Teatre Auditori de Granollers, Palau de la Música Catalana, Barcelona Auditorium and the Gran Teatre del Liceu Opera House collaborating with renowned conductors such as Robert King, Manel Valdivieso, Alvaro Albiach, Jordi Savall, Pablo Gonzalez and Rubén Gimeno. He also performs concerts every season throughout Europe with the choirs.

He is regularly invited as a conductor in workshops and festivals of choral singing including the Europa Cantat 2015 festival in Pécs (Hungary).

**The Cor Infantil Amics de la Unió is formed by young singers aged 12 to 17. It is one of the best Spanish children's choirs, known by the quality, eclecticism and uniqueness of their productions.** With this special imprint, Cor Infantil Amics de la Unió has achieved great success in several European festivals, symposiums and competitions – such as Let People Sing!, where it received the Silver Rose Bowl prize (Luxemburg, 2013), it was awarded the first prize in the 47th Certàmen Coral de Tolosa (Tolosa, 2015) and European Festival of Youth Choirs (Basel, 2016). It is to be premiered in Taiwan and Japan during the “August 2017” tour.

The choir has performed and produced children's operas, school and family concerts, musicals, concerts with choreography and dramaturgy, and productions which aim to present vocal music in an original and exciting way. Since its foundation in 1996, the choir has been conducted by Josep Vila Jover, and has also worked with renowned conductors such as Christian Grube, Francesc Guillén, Òscar Boada, Manel Valdivieso, José Luis Basso, Antoni Ros Marbà, Pablo González and Jordi Savall, among others. All children in the choir take voice lessons with teachers Maria Illa, Alba Ballús, Júlia Sesé and Jordi Casanova.

The choir has recorded several CDs and has participated in different International Festivals in France, Germany, Spain, The Netherlands, Poland, Luxembourg and Catalonia.



## Program

VEUS is a performance that brings onto the stage the purest essence of Cor Infantil Amics de la Unió: a clean and natural sound, a light, harmonious and precise on stage attitude and a performance of the highest quality, alongside an extraordinary communicative ability.

Released in 2012 and re-edited in 2017, the choir burst onto the stage with a new way of understanding choral singing.

The performance is a collage of works by composers from Catalonia and abroad, most of them contemporary – a beautiful rainbow with all possible textures and colours.

This concert is a sensory experience that exceeds all expectations; music and theatre merge to make the audience feel a part of the choir.

La nostra dansa  
El mestre i el bon caçador  
El cant dels ocells  
Body percussion  
**Kirishitan-Imayo**  
*World premiere commissioned by the WSCM11*  
Hoquetu  
Song of hope

**Josep M<sup>a</sup> Ruera** (1900 - 1988)  
**Josep Vila-Casañas** (1966)  
**Bernat Vivancos** (1973)  
**Alex Saborit**  
**Hideki Chihara** (1957)

**Joan Vidal**  
**Susanna Lindmark**



### Other concerts:

July 26, 16.30 h at Església Santa Maria de Gràcia, Barcelona  
July 27, 13.00 h at L'Auditori. Sala Oriol Martorell, Barcelona

See the information details on page 150



# VOCAL ART ENSEMBLE OF SWEDEN

## Göteborg, Sweden



CONDUCTOR  
Jan Yngwe

Jan Yngwe, has been conducting the choir since 1978, and has had great success as a composer and conductor of choir and orchestra. He studied conducting in London, Salzburg and Siena, and has conducted all the ranking orchestras in Sweden: Swedish Radio Symphony Orchestra, Royal Philharmonic Orchestra, Gothenburg Symphony Orchestra, Malmö Symphony Orchestra, etc.

He also works internationally, and is in demand as a conductor, inspirer, instructor and lecturer. Jan Yngwe is a professor at the Academy of Music and Drama, Gothenburg University, where he teaches choir and orchestra conducting, choir singing and orchestral playing. He is also the conductor of the Musical College Chamber Choir. His works as a composer (a member of the Society of Swedish Composers, FST, since 1988) are dominated by choir and orchestral music, and through the years, many of the pieces have been dedicated directly to the Pro Musica Chamber Choir/Vocal Art Ensemble.

**Vocal Art Ensemble of Sweden (former Pro Musica Chamber Choir) has for decades been a powerful voice in the Swedish and international choir community**, not least for its commitment to contemporary music. The choir has, with its conductor Jan Yngwe, toured the better part of Europe, as well as Japan (1989), Cuba (1995), South Africa (1999) and Brazil (2004), in all some thirty international concert tours. Other recent travels include Hong Kong and Guangzhou (2012) and Latvia (2014).

Through the years Vocal Art Ensemble has been awarded several prizes at international choir competitions. With its many recordings and radio and TV appearances, the ensemble has been lauded both domestically and internationally, including its interpretations of choir music written by Alfred Schnittke and Frank Martin. The choir has also been engaged on a regular basis with concerts, opera performances and recordings (Deutsche Grammophon) with the Gothenburg Symphony Orchestra and the Gothenburg Opera. It also has a long standing collaboration with the very popular Augustifamiljen (a Gothenburg based rock band).

The choir has been awarded multiple grants from the Swedish state (Kulturrådet) and used those grants to commission new choral music. It has commissioned 6 new choral pieces in the last 3 years. The musical collaboration of Vocal Art Ensemble and Jan Yngwe is based on the conviction of the power and necessity of music in an increasingly technocratic society, a belief in music as an opportunity and tool to reach a multidimensional and deeper understanding of our existence and of life. For its devoted commitment to the central issues of our time the choir has been acknowledged in both the Swedish Radio ("Veckans artist" in P2) and Swedish Television ("Veckans konsert" in svt 2).



JULY  
28  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

### Triumph to exist!

Choral music that is urgent and innovative. With its engagement in our times existensial questions the music sees no borders, as today's program - "A Triumph to exist".

The choir offers two World Premiers: the American composer Jocelyn Hagen's "Hands" commissioned by the 11th WSCM Barcelona. A musical piece conveying the emotion of love and peace where words are not enough and "A Triumph to Exist" by Jan Yngwe, composed for choir a cappella and 4 tambourines, with text by Edith Södergran which expresses an indomitable will to live.

The program begins with the Latvian composer Eriks Esenvalds' music "The new Moon" painting the fragile thread of life with pain, longing and hope, belief in the good and faith in the future!. It continues with "Hymn of Acxiom" arranged by Henrik Dahlgren for Vocal Art Ensemble a work by Cynthia YihShih. Then, the Norwegian composer Ola Gjeilo's "Contrition" for choir and soprano with text by the poet George Herbert in his poem- "perseverance" - talks about the importance of a strong faith in the good regardless if you call it God, Lord, Soul, Nature or something else. After that, the Norwegian group Katzenjammer's God's Great Dust Storm, in yet another arrangement for Vocal Art Ensemble by Henrik Dahlgren expresses how important it is to show generosity, humanity, engagement and faith that the good will be victorius, especially now during this time of unrest around the world.

The final movement of Maurice Ravel's Ma mère l'Oye from 1912, transformed by Thierry Machuel into a choral piece "Le jardin féérique" with lyrics by Benoit Richter, closes the program. A celebration of life, our origin and what we do really does make a different - leaves an imprint.

The new moon

Hymn of Acxiom

Contrition

Triumph to exist!

**Special premiere for the WSCM11**

**Hands World**

**World premiere commissioned by the WSCM11**

God's Great Dust Storm

Le jardin féérique

**Eriks Esenvalds** (1977)

**Vienna Teng** (1978) / arr. **Henrik Dahlgren** (1991)

**Ola Gjeilo** (1978)

**Jan Yngwe** (1953)

**Jocelyn Hagen** (1980)

**Katzenjammer** / arr. **Henrik Dahlgren** (1991)

**Maurice Ravel** (1875-1937)

### Other concerts:

July 27, 21.30 h at Teatre-Casino Burés, Catellbell i el Vilar (Barcelona)

July 29, 21.00 h at Església Santa Maria del Pi, Barcelona

**See the information details on page 150**



# ST. STANISLAV GIRLS' CHOIR LJUBLJANA

## Ljubljana, Slovenia



CONDUCTOR  
**Helena Fojkar Zupančič**

Helena Fojkar Zupančič has a perfect education for choral conducting – she is both a solo singer and a music teacher. Her knowledge of the human voice and a refined approach to singers are reflected in sophisticated vocal techniques and the extremely cultivated sound of the choirs she conducts: St. Stanislav's Girls' Choir Ljubljana and St. Nicholas Choir Litija. She was the choir master of Slovenian Children's Choir in 2004, 2007, 2008 and 2009. Furthermore, she collaborates and records with the Slovenian Radio Chamber Choir, last year she appeared with the Slovenian Philharmonic Choir. Helena Fojkar Zupančič has received several awards at different competitions for the best conductor, and various awards for the best performances of Gregorian chant, Renaissance, Romantic and contemporary choral literature, as well as folk songs.

Her interpretations offer the experience of music's eloquence – the one that used to exist with fusion of words and music and is often neglected by conductors. Because of her success, knowledge, skills and rich experience, Helena Fojkar Zupančič is very popular among singers and a sought-after jury member for choral competitions. She also runs seminars for school choir conductors and courses for church musicians.

**St. Stanislav's Girls' Choir is one of five choirs at the Diocesan Classical Gymnasium in Ljubljana (Slovenia).** Singers are between the ages of 16 and 19. Since this is the school choir, each year one third of the choir changes. The choir fosters a very versatile repertoire – from classical choral masterpieces of various periods, Slovene contemporary compositions, to vocal pop, Slovene folk songs and dances.

They pride themselves in premiere performances of choral pieces written especially for them by contemporary Slovene composers such as Damijan Močnik and Ambrož Čopi. They have received a number of gold plaques, first place awards and special honors in national and international competitions. The choir's last successes were the first place at the Summa cum Lauda International Youth Choirs Competition 2013 in Vienna, and the Schumann/Europe Trophy at the Cork International Festival in 2014. The choir's greatest success was winning the Euro Radio Competition Let the Peoples Sing (Silver rose bowl) in 2009 in Oslo. In the same year they were one of five study choirs (and the only one from a secondary school) at the European Competition for Young Choral Conductors held in Ljubljana. They also performed in the BBC studio in Manchester in 2010 and were invited to hold several performances at the European Youth Choirs festival in Basel 2012. In the spring 2015 they toured Germany and Denmark where they performed several concerts, among them with the Hannover Mädchendor and Copenhagen Girls' Choir/Skt. Annae Pigeor.

They have recorded two CDs and also recorded pieces for Radio Slovenia. They have appeared on stages all-over Europe as well as in Great Britain.



**JULY**  
**28**  
**17.00 h**  
Sala Pau Casals  
L'Auditori

## Program

Bog daj dobro večer/God give us a pleasant evening!

We wish you a most pleasant evening with this verse taken from our first song. It belongs to the rich treasury of Slovene folk heritage, where throat singing is used. This evening will be a unique musical presentation of the idea of the colours of peace. In fact, all songs are connected with peace - peace of mind, God's peace and peace among religions.

The selection of songs excels in versatile style, contemporary features and emphasis on the Slovene choral compositions. Three compositions will premiere at the 11th World Choral Symposium.

The first three pieces encourage the listeners to open up to transcendental, which definitely culminates in Bob Chilcott's God of the Open Air, which asks for "spirit serene, strength for the daily tasks and inward joy". This light-hearted and airy composition is dedicated to St. Stanislav Girls' Choir of The Diocesan Classical Gymnasium.

In a similar way, Damijan Močnik's Jerusalem heartens the audience through a fervent ecumenical prayer for peace, using sections from Psalm 121 in five languages and the powerful, yet the tragic image of Jerusalem - the city of peace.

With this programme the choir itself wishes to pass on the message of gratitude expressed through music - the universal language, communicating the idea of peace and love to the world we live in.

Bog daj dobro večer / God give us a pleasant evening

Moj prvi angel/My first angel

**Special premiere for the WSCM11**

Urok/Spell

Ave Maria, Op. 9b

**God of the open air**

**World premiere commissioned by the WSCM11**

Jerusalem

**Special premiere for the WSCM11**

Butterfly

Pseudo – Yoik Lite

Slovene folk melodies

**Ambrož Čopi** (1973)

**Lojze Lebič** (1934)

**Gustav Holst** (1874 – 1934)

**Henry Van Dyke** (1852 – 1933)

adapted by **Bob Chilcott** (1955)

**Damijan Močnik** (1967)

**Mia Makaroff** (1970)

**Jaakko Mäntyjärvi** (1963)

### Other concerts:

July 27, 20.30 h at La Seu d'Ègara, Terrassa (Barcelona)

July 29, 21.00 h at Auditori CaixaFòrum, Barcelona

**See the information details on page 150**



# WESTMINSTER CHOIR

## Princeton, USA



CONDUCTOR  
Joe Miller

Joe Miller is conductor of two of America's most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. He is also director of choral activities at Westminster Choir College of Rider University. In addition to his responsibilities at Westminster, Dr. Miller is artistic director for choral activities for the renowned Spoleto Festival USA.

Dr. Miller has collaborated with some of the world's leading orchestras and conductors, earning him critical praise. The New York Times wrote about Symphonic Choir's performance of Mahler's Symphony No. 2 with the Cleveland Orchestra, "Joe Miller's Westminster Symphonic Choir was subtle when asked and powerful when turned loose." Recent seasons have included performances with the Philharmoniker Berliner and Sir Simon Rattle; The Philadelphia Orchestra and Yannick Nézet-Séguin; and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel. Dr. Miller is also founder and conductor of the Westminster Summer Choral Festival Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for one week each summer on the Westminster campus in Princeton.

**Setting the standard for choral excellence for 94 years, the Westminster Choir is composed of students at Westminster Choir College, a division of Rider University's Westminster College of the Arts.** It has been the chorus in residence for the prestigious Spoleto Festival USA since 1977, performing both in concert and as the opera chorus.

The ensemble's 2015-2016 season included a concert tour of the Eastern United States, performances and broadcasts at its home in Princeton, New Jersey and its annual residency at the Spoleto Festival USA. Its performance of John Adams "El Niño", conducted by Joe Miller, at the 2014 Festival was praised by The New York Times as "...Meticulously prepared, the chorus was remarkable for its precision, unanimity and power." The Westminster Choir has made three recordings with Joe Miller. The most recent, The Heart's Reflection: Music of Daniel Elder, was described by Classics Today as "first rate" and "highly recommended." Their second recording, Noël, a collection of French Christmas music and sacred works, also features Westminster alumna Jennifer Larmore, the most recorded mezzo-soprano of our era, and organist Ken Cowan. It was the center piece of the PRI Radio broadcast Noël—A Christmas from Paris, hosted by Bill Mc Glaughlin.

The choir's debut recording with Maestro Miller, Flower of Beauty, received four stars from Choir & Organ magazine and earned critical praise from American Record Guide, which described the Westminster Choir as "the gold standard for academic choirs in America." Praised by The New York Times for its "full bodied, incisive singing," the Westminster Choir also forms the core of the Westminster Symphonic Choir, which has performed and recorded with the leading conductors and orchestras of our time. The Symphonic Choir's 2015-2016 season included performances with The Philadelphia Orchestra and Yannick Nézet-Séguin, the Berlin Philharmonic and Simon Rattle, the New York Philharmonic and Jane Glover, and the New Jersey Symphony Orchestra and Jacques Lacombe.



## Program

We celebrate the extraordinary things that happen in our daily lives with music that revolves around the turning of a day. *Lux surgit aurea* by Bernat Vivancos, a world premiere, commissioned for the Westminster Choir by the Symposium is bookended by Ugis Praulins' *Laudibus in sanctis*.

This program highlights diverse American compositions including "Yes, it's beautiful" from Philadelphia-based composer Kile Smith's *The Consolation of Apollo*, which transports us into the dark of space on Christmas Eve 1968, as the astronauts of the Apollo 8 mission turn and see the earth for the first time.

"Windham/Zion" are taken from *The Sacred Harp*, one of more than 100 hymn books published in the United States in 1844. Its repertoire of over 500 four-part a cappella hymns, odes, and anthems is part of the foundation of this vibrant singing tradition. "Yonder Come Day" is an example of the ring shout. A shout or ring shout is an ecstatic, transcendent religious ritual, first practiced by African slaves in the West Indies and the United States, in which worshipers move in a circle while shuffling and stomping their feet and clapping their hands. Paul Crabtree's "Death and Resurrection" from *The Valley of Delight* melds these American ideas with texts by Lynn Emanuel and American Shaker Ann Lee.

### Lux Surgit Aurea *World premiere commissioned by the WSCM11*

Abendständchen, Op. 42, No. 1  
Yes, It's beautiful from *The Consolation of Apollo*  
Windham.  
Zion.  
Yonder Come Day  
Death and Resurrection from *The Valley of Delight*  
*Laudibus in Sanctis*

### Bernat Vivancos (1973)

Johannes Brahms (1833-1897)  
Kile Smith (1956)  
Daniel Read (1757-1836)  
John T. Hocutt (1916-2005)  
Tom Malone (1975)  
Paul Crabtree (1960)  
Ugis Prauliņš (1957)

### Other concerts:

July 27, 21.30 h at Pavelló d'Esports, Puig-Reig (Barcelona)  
July 29, 13.00 h at Auditori, Campus Ciutadella, Barcelona  
July 29, 21.00 h at Monestir de Montserrat, (Barcelona)

See the information details on page 150



# ESTUDIO CORAL MERIDIES

## Santa Fe, Argentina



CONDUCTOR  
**Virginia Bono**

Virginia Bono is a choir conductor and music pedagogue, who studied and graduated in Argentina and Germany, and also studied with renowned American and European teachers.

She is currently the musical director of Estudio Coral Meridies, and serves as guest conductor and teacher at courses and masterclasses, as well as jury member internationally. She has won several awards and distinctions both for herself and with her choirs.

**The Estudio Coral Meridies was formed in 2004 by Virginia Bono as an independent amateur artistic ensemble.** Since its creation, Meridies (Latin word for "South") has set as its goals the intensive study of not just the vast choral repertoire but rather especially focusing on performing and premiering choral works by contemporary Argentinean and South American composers.

Meridies has received recognition from both the public and specialists for its rich sound, musicality and exquisite interpretations. For its good work and high level, the choir has become one of the most representative choirs of South-America and ambassador of its culture.

Estudio Coral Meridies has recorded 3 CDs of Argentinian music, and has been recognized with numerous awards and distinctions:

- Eisteddfod Musical International Llangollen, Llangollen, Wales, United Kingdom, 2014: 1st prize.
- 32º Festival Internacional de Música de Cantonigròs, Vic, (Catalonia), 2014: 3rd prize.
- 60º Certamen Internacional de Habaneras y Polifonía, Torre Vieja (Spain), 2014: Best performance of a polyphonic work.
- Competition "Ansilta", San Juan, Argentina, 2010: Best performance of Argentinian Music.
- XI Internacional Chamber Choir Festival "Marktoberdorf", Germany, 2009: Very good international level, and 4th prize.
- Competition "Venado Coral", Venado Tuerto, Argentina, 2008: 2nd prize.
- Competition "Aamcant", La Plata, Argentina, 2008.
- 8th International choral festival "Trelew", Argentina, 2007.



**JULY**  
**29**  
**17.00 h**  
Sala Pau Casals  
L'Auditori

## Program

### Ceremonia de reconciliación

As a ceremony, this repertoire includes pieces that reconcile the people of Latin America with its history, original cultures, religion, language, nature and the traditions of their ancestors, both immigrants and natives. In this reconciliation, eternal love and peace arise.

Kyrie, Gloria, Agnus Dei, as part of the ceremony with the addition of Magnificat are an expression of the conjunction of European tradition and the authentic Latin American traits, distinctive in their harmony and phrasing, or in the inclusion of poems that invite us to build peace in everyday life (a poem by Neruda in Kyrie). There is more reconciliation in the language of Lacrimosa and Requiem aeternam, each in its own way expresses the same feeling, bringing together diverse and culturally distant worlds. Deja caer las rosas y los días based on the poem Eternal Love by Leopoldo Lugones as well as Anhelo gives love its own life and life with others as the base of a sincere surrender.

The encounter with oneself and in connection with the earth, nature and collective and individual spirituality, are embodied in both Nauoxo (Spring) inspired by the Qom native communities as well as in Ritual that refers us back to Mapuche rituals and the quest for redemption of the man of today.

The differences enrich us more than they separate us and thus Latin America enjoys the language (Hispano), which even with different cadences unites us in an intimate and unique feeling.

Kyrie (Misa mínima para un tiempo de paz)

Deja caer las rosas y los días

Lacrimosa (Requiem Osún)

Requiem aeternam

Ritual

Gloria (Misa Sine Nomine)

Agnus Dei (de la Misa Brevis Gregoriana)

Nauoxo

**Magnificat**

*World premiere commissioned by the WSCM11*

Anhelo

Hispano

**Óscar Escalada** (1945)

**Dante Andreo** (1949)

**Calixto Alvarez** (1938)

**Marcelo Valva** (1958)

**Bernardo Latini** (1975)

**Alberto Balzanelli** (1941)

**Alberto Balzanelli** (1941)

**Ricardo Fischer** (1967)

**György Orbán** (1947)

**Carlos Guastavino** (1912)

**Jorge Fandermole** / Arr: **Alfonso Paz** (1974)

### Other concerts:

July 26, 19.30 h at Institut Estudis Llerdencs (Lleida)

July 27, 21.00 h at Capella de l'Esperança, Barcelona

July 28, 13.00 h at Auditori, Campus de la Ciutadella UPF, Barcelona

**See the information details on page 150**



# TAJIMI CHOIR

## Tajimi, Japan



CONDUCTOR  
Yoko Tsuge

Yoko Tsuge studied with Nobuaki Tanaka, the Laureate Conductor of the Tokyo Philharmonic Chorus. As an enthusiastic teacher she was awarded the highest prize in the NHK contest, won a prize in the CBC music contest, and won the gold medal award in the Grossman chorus music competition. Following this she was invited to be a conductor of the Tajimi Choir.

In 1985 Yoko Tsuge, studying with Tanaka, learned her instruction of choral music.

Encouraged by him and his ideas for giving music full emotion, she organized the Ensemble Sera as an outlet of the Tajimi Choir.

Tsuge conducts many concerts during the year, including concerts of "Carmina Burana" and the Bach "St. Matthew Passion". She has joined the juries of NHK and the Japan Choral Association as both a judge and lecturer.

She continues her desire to perform more Japanese music with her choir.

**Tajimi Choir was established in 1972 following a proposal by Tajimi Junior Chamber.** They welcomed Yoko Tsuge to the group as their conductor in 1978, and Nobuaki Tanaka as their musical director since 1986, they have enjoyed a high reputation as Japanese contemporary chorus performances of home and abroad. Their activities are eclectic. They mainly focus on commissioned works with eminent composers. As for international exchange activities, they have been invited to Singapore, the United States of America, Australia, South Korea and Taiwan.

Also, they have performed with many great musicians such as conductors Kenichiro Kobayashi and Norichika Ilmori with Nagoya Philharmonic Orchestra, Sho performer Mayumi Miyata and Ko Ishikawa, Koto performer Chieko Fukunaga, percussionist Mutsuko Fujii, and harpsichord performer Michio Kobayashi. Their singing voice is stereoscopic and full of vitality while keeping its accuracy. With "Pu wijnuej we fyp", they sang Xenakis which easily manipulates thickness, antagonism, interspersion and space. For the World Choral Symposium, Tajimi Choir joined the lecture by Mr. Nobuaki Tanaka as a choir in Sydney, Australia in 1996 and also in the World Choral Symposium 2005 in Kyoto. In 2007 they were invited by Asia Cantat and sang Japanese contemporary choral music and "Pu wijnuej we fyp" by Iannis Xenakis. Tajimi Choir established "Ensemble Sera" which was their orchestra of local musicians. They have made opportunities for many people to play with an orchestra. Tajimi Choir has recorded more than 10 CD and DVD recordings.



JULY  
29  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

Since ancient times, Japan has built its own culture based on the one that came from the continent: Noh, Kabuki, tea ceremony, flower arrangement, and martial arts such as Kendo and Judo. However, it was after World War II that many excellent music works were born in Japan. We are honored to live in the same age as the birth of Japanese choral works. We wish to foster in many people's minds a sense of peace through playing and listening to these works.

As AWA-ODORI, one of the three major festivals in Japan where dance expresses a delightfulness for rhythm and a restlessness within from the core of the body, or SAKURA which is said to be Japan's second national anthem: "Tokiwa, Tokiwa, Fukamidori" means we will live forever while coexisting with nature or HOKUETSU GIFU, a choral opera work called "Theater Peace" and so named by Minao Shibata who based it on a children's song and Bon festival dance songs in the Hokuetsu district known for its heavy snowfall. The peculiarity of this work is there's only a shift to the next music when a conductor commands. Also, the performers have to notice the harmony and ensemble by themselves. And KYO-MON, originally composed for an orchestra is a prayer. The orchestra (two pianos at this time) expresses the terror of war that we still struggle with. The song expresses a firm desire for peace.

Awa-Odori  
Sakura  
Yuriha  
Poro-Hechiri Seven songs of Sakhalin Ainu  
Kyo-Mon  
Hokuetsu-Gifu

Akira Miyoshi (1933-2013)  
Minao Shibata (1916-1996)  
Michio Mamiya (1929)  
Shin-ichiro Ikebe (1943)  
Akira Miyoshi (1933-2013)  
Minao Shibata (1916-1996)

### Other concerts:

July 27, 21.00 h at Església Santa Maria del Pi, Barcelona  
July 28, 13.00 h at L'Auditori. Sala Oriol Martorell, Barcelona  
July 28, 19.30 h at Antiga Església de Sant Pere, Ripoll

See the information details on page 150



# KAMMERCHOR SAARBRÜCKEN

## Saarbrücken, Germany



CONDUCTOR  
**Georg Grün**

Georg Grün's work as a conductor is manifold: from 2000 until 2012, he was a chair as professor for choral conducting at the Conservatory of Music in Mannheim where he conducted the conservatory's ensembles.

In 2012, Georg Grün moved to the Hochschule für Musik Saar as professor for choral conducting. Since its foundation in 1990, he has worked on choral literature of all periods with his KammerChor Saarbrücken. He also sings baritone in the Daarler Vocal Consort. Since 2014, he has been conducting the "Chorgemeinschaft an der Saar". Numerous masterclasses offer others the opportunity of getting to know the pedagogical and musical work of Georg Grün. He has been invited as a juror at almost every important international choir competition and as guest conductor with many renowned choirs and orchestras.

**Founded in 1990 by its conductor Georg Grün, the KammerChor Saarbrücken became one of the leading German chamber choirs within a very short time and enjoys an excellent international reputation.** This is evidenced by countless appearances at festivals at home and in many European countries, the USA and Russia. Its CD recordings have received critical acclaim and the numerous radio recordings along with the many first prizes the choir has won at international choral competitions further confirm their reputation. The repertoire covers a wide range: The choir performs works by the most significant composers of the middle ages, Renaissance and ancient classical vocal polyphony. However, the choir is also active in the area of historical performance practice of the 17th and 18th century.

The choir has received particular attention internationally for its interpretation of Romantic and contemporary works. It is increasingly gaining a reputation in the field of experimental and avant-garde choral music as is shown in the engagements and first performances of choir works which were expressly written by composers for the Saarbrücken Chamber Choir. With concerts and radio productions, the choir has a regular co-operation with Saarländischer Rundfunk, the local broadcasting company. The ensemble is a regular guest in Saarländischer Rundfunk's festival "Music in the 20th Century", it has participated in Euro Radio concerts and has published many CDs.

The choir has appeared at international festivals in Russia, USA, the Netherlands, France, Italy, Sardinia, and Switzerland.

In the twenty-five years in which the Saarbrücken Chamber Choir has been in existence, it has already won numerous first and second prizes at international choir competitions such as, at Riva del Garda (1992), Budapest (1993), Maasmechelen (1993), at the IV German Choir Competition in Fulda (1994), the International Choir Competition in Spittal, Austria (1994), at the IV International Chamber Choir Competition in Marktobendorf, Germany (1995), Arezzo, Italy (1996). In 1998, the KammerChor won the fifth German Choir Competition in the royal league, the "open category". In November 2002, the ensemble won the International Choral Competition in Tolosa, Spain, in all categories, and, therefore, also the Grand Prix. In 2003, the choir won the first and second round of the EBU competition "Let the people sing", whose final concert from the Queen Elizabeth Hall in London was broadcast live to many countries in the world. In 2013, the choir won the International Chamber Choir Competition in Marktobendorf. In January 2007, the world first recording of J.M. Haydn's Requiem in B-flat was awarded with the MIDEM CLASSICAL AWARD 2007 in Cannes.



JULY  
29  
17.00 h  
Sala Pau Casals  
L'Auditori

## Program

### Musica pro pace

Working with contrasts and, at the same time, covering a wide range of music – this is one of the characteristics of the KammerChor Saarbrücken. The programme presented here spans a period of time starting with the Flemish composer Jacobus de Kerle from the Renaissance to premieres by the Japanese composer Matsushita and the Catalan composer Sabaté who, in his composition entitled LUX, intertwines Martin Luther King with a liturgical hymn.

The theme is set by de Kerle's Agnus Dei taken from the Missa Da Pacem for 6 – 9 voices, flowing excitedly and yet unagitated.

"Sing it as you would sing Early Music ... and you shall notice that it isn't", Wolfgang Rihm (\* 1952) said to the singers at the premiere of his Sieben Passionstexte (2001 – 2006): Never before had he written such enigmatically interwoven pieces which seem to drift between the ages. "Is this perhaps death?" Eichendorff asks in his poem "Im Abendrot" which Clytus Gottwald (\*1921) takes as a basis for his congenial adaptation of Mahler's Adagietto from his fifth symphony, oscillating between boundless love and painful departure. Max Reger's motet "O Tod, wie bitter bist du" was composed in 1912 during the last days of tonality; deepest psychological abysses, angst and doubts find their peaceful redemption in the concluding chorale.

Eleven years and one world war further on, Arnold Schönberg looks back on his 1907 composed "Friede auf Erden" (Peace on Earth) and calls it an "illusion, as I know today, that, when I composed it, I thought that this pure harmony was feasible among men".

One thing remained and remains – the longing for peace, both inner and external.

Agnus Dei aus Missa da pacem

Salva me

**Special premiere for the WSCM11**

O Tod, wie bitter bist du

Caligaverunt

Clytus Gottwald Im Abendrot

**LUX**

**World premiere commissioned by the WSCM11**

Friede auf Erden

**Jacobus de Kerle** (1531-1591)

**Ko Matsushita** (1962)

**Max Reger** (1873-1916)

**Wolfgang Rihm** (1952)

**Gustav Mahler** (1860-1911)

**Josep Ollé Sabaté** (1987)

**Arnold Schönberg** (1874-1951)

### Other concerts:

July 27, 21.00 h at Església Santa Maria de Gràcia, Barcelona

July 28, 21.00 h at Cripta de l'Església de la Reparació, Tortosa (Tarragona)

**See the information details on page 150**



# Special participation

## COR JOVE DE L'ORFEÓ CATALÀ

### Barcelona, Catalonia

JULY 24  
21.00 h  
Palau de la Música Catalana



It is part of the choir school of Orfeó Català, with headquarters at the Palau de la Música Catalana, and is made up of sixty singers from sixteen to twenty-five years. Founded in 1986 and conducted by Conchita Garcia during the first sixteen years, since 2003 the conductor is Esteve Nabona and the pianist Pau Casan.

It has collaborated with the Orquestra Simfònica de Barcelona i Nacional de Catalunya, Orquestra Simfònica del Vallès, London Symphony Orchestra, The Sixteen Orchestra, Ensemble Pygmalion, Orquestra Barroca Catalana, Orquestra Camera Musicae,

Ensemble Meridien and Orquestra de Cambra Terrassa 48, among others. It has also worked with renowned conductors, such as Harry Christophers, Raphaël Pichon, Gianandrea Nosedà and the new artistic director of the choirs of the Orfeó Català, Simon Halsey. The choir has performed all over the Catalan country, Spain, Poland, Germany, Austria, Czech Republic and the Netherlands.

In 2010 recorded the CD Spring Waters and in 2013 the *Requiems* of Mozart and Fauré CD for "Columna de Música". Its recent projects includes the participation at the extension of the International Music and Dance Festival of Granada with the *Requiem* by Fauré and Taltabull, "Pedra viva"-Festival (Menorca) with the *Carmina Burana* by Carl Orff, the production at the Palau de la Música Catalana (Palau 100) playing the Verdi *Requiem* together with the Orfeó Català and the London Symphony Orchestra, under the conduction of Gianandrea Nosedà, and at the Orfeó Català Choral cycle with the program called "de la mort a la vida", with works by Allegri, Blow, Purcell and Elgar, videomapping of Aleix Viadé and conducted by Esteve Nabona.

The choir school of the Orfeó Català receives the patronage of Fundació Banco Santander.

## Program

- El Mirador **Josep Vila i Casañas** (1966)  
 The Three Bavarian Dances **Edwar Elgar** (1857 - 1934)  
 1. The Dance (Sonnenbichl) - Allegretto giocoso  
 3. Lullaby (In Hammersbach) - Moderato  
 6. The Marksmen (Bei Murnau) - Allegro vivace

Conductor: **Esteve Nabona**

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# Special participation

## ORFEÓ CATALÀ

### Barcelona, Catalonia

JULY 27  
21.00 h  
Palau de la Música Catalana



One of the country's leading amateur choirs, it was founded in 1891 by Lluís Millet and Amadeu Vives to showcase choral works from Catalonia and all round the world, and to guarantee artistic excellence in its performances. Simon Halsey has been its resident director since September 2016, taking over from Josep Vila i Casañas. Josep Buforn is the choir's pianist. It is based at the Palau de la Música Catalana, declared a UNESCO World Heritage Site. The Orfeó has performed the most representative works in the choral repertoire, while also starring in the national premières of major works (Bach's Mass in B minor, and Haydn's The Seasons). It has been directed by the world's leading conductors (R. Strauss, C. Saint-Saëns, P. Casals, Z. Mehta, F. Brüggen, M. Rostropóvitx, Ch. Dutoit, L. Maazel, D. Barenboim, S. Rattle, G. Dudamel and others). In 2013 the choir made its debut at the Konzerthaus in Vienna, in 2014 it performed at the Sala Gulbenkian in Lisbon, in 2015 at the Royal Festival Hall in London and Cadogan Hall, and in 2016 toured Italy with the Mahler Chamber Orchestra, conducted by D. Gatti. In May 2016 the Orfeó launched the celebrations of its 125th anniversary with a concert at the Palau de la Música Catalana. As for forthcoming international projects, the most notable of these are the choir's concerts in London in August, performing solo at Southwark Cathedral, and the ensemble's debut at the BBC Proms, one of the greatest classical music festivals staged in the British capital.

## Program

- Cant de la Senyera  
 O vos Omes  
 Nigra sum  
 Cantique de Jean Racine  
 Let all the word

Conductor: **Simon Halsey**

- Lluís Millet** (1967-1941)  
**Pau Casals** (1876-1973)  
**Pau Casals** (1876-1973)  
**G. Fauré** (1845-1924)  
**R. Vaughan Williams** (1872-1958)

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# CLOSING CONCERT

## Elektra Women's Choir

Conductor: **Morna Edmundson**  
Consider the Lilies • Stephen Smith (b. 1966)  
whati want • Stephen Smith (b. 1966)

## Ensemble Vine

Conductor: **Keishi Ito**  
Oratio, the Second Movement • Hideki Chihara (1957)  
Karimatanu-Kuicha (Chorus of KARIMATA Village) • Ko Matsushita (1962)

CLOSING WSCM11

PRESENTATION WSCM12

## Dona nobis Pacem

by **Ralph Vaughan Williams**

### Choirs:

ARSinNOVA Cor de Cambra de Barcelona (conductor, Marc Díaz)  
Camerata Sant Cugat (conductor, Xavier Baulies)  
Cor Jove de l'Orfeó Català de Barcelona (conductor, Esteve Nabona)  
Cor Lieder Càmera de Sabadell (conductor, Eduard Vila)  
Cor Madrigal de Barcelona (conductor, Mireia Barrera)  
Coral Càrmina de Barcelona (conductor, Daniel Mestre)

### Orchestra:

Orquestra de Càmera Musicae (conductor, Tomàs Grau)

### Soloists:

Marta Mathéu and Toni Marsol

### Conductor:

**Josep Vila Casañas**

## Choral excerpt 'Ode to Joy'

from **9th Symphony of Beethoven**

### Conductor:

**Xavier Baulies**





The objective of CFN - The International Choral Network for Competitions and Festivals, is to foster...

- fairness and transparency • information •
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65th International Choral Competition Polifonico Guido d'Arezzo

August 24 - 27, 2017 / Arezzo, Italy

International Choir Contest of Flanders-Maasmechelen

October 6 - 8, 2017 / Maasmechelen, Belgium

City of Derry International Choir Festival

October 25 - 29, 2017 / Derry, N. Ireland

Tolosa Choral Contest / November 1 - 5, 2017 / Tolosa, Spain

European Music Festival for Young People Neerpelt

27 April - 1 May, 2018 / Neerpelt, Belgium

Cork International Choral Festival / May 2 - 6, 2018 / Cork, Ireland

European Festival of Youth Choirs Basel

May 9 - 13, 2018 / Basel, Switzerland

NANCY voix du monde / May 9 - 13, 2018 / Nancy, France

CantaRode International Choral Festival & Competition

May 10 - 14, 2018 / Kerkrade, Netherlands

Musica Sacra International

May 18 - 23, 2018 / Marktoberdorf, Germany

Florilège Vocal de Tours / May 25 - 27, 2018 / Tours, France

Vocal Espoo International Choral Festival

June 3 - 9, 2018 / Espoo, Finland

Sborové slavnosti Czech Choir Festival Hradec Králové

June 7 - 10, 2018 / Hradec Kralove, Czech Republic

Béla Bartók International Choir Competition and Folklore Festival

July 5 - 8, 2018 / Debrecen, Hungary

EUROPA CANTAT XX / 27 July - 5 August, 2018 / Tallinn, Estonia

San Juan Canta International Choir Festival and Competition

August 16 - 21, 2018 / San Juan, Argentina

International Choral Competition Gallus Maribor

April 5 - 7, 2019 / Maribor, Slovenia

The 16th International Choral Festival "Tallinn 2019"

April 25 - 28, 2019 / Tallinn, Estonia

International Chamber Choir Competition

31 May - 5 June, 2019 / Marktoberdorf, Germany

Tampere Vocal Music Festival / June 5 - 9, 2019 / Tampere, Finland

World Youth and Children's Choir Festival

July 16 - 21, 2019 / Hong Kong

International Choral Festival

July 17 - 20, 2019 / Missoula, Montana USA

Choralies 2019 / August 1 - 9, 2019 / Vaison-la-Romaine, France

Concordia Vocis International Concert Music Festival

Dates to be announced / Cagliari, Italy

[www.choralfestivalnetwork.org](http://www.choralfestivalnetwork.org)



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3910 Neerpelt

Belgium

e: [info@emj.be](mailto:info@emj.be)

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53 INTERNATIONAL CHORAL MUSIC FESTIVAL BARCELONA 2-8 july 2018

This one-week long Festival takes place in Barcelona.

Enrolment fees include accommodation, breakfast and lunch, picnic for dinner on performance days, and the music scores for the workshops.

Free time in the mornings: this allows you to enjoy the wide range of activities Barcelona has to offer.

Workshops take place in the afternoon joined by 400 participants from Catalonia and from abroad.

Individual concert of the participating choirs in the gothic church of Santa Maria del Pi, and one concert in different venues in the surroundings of Barcelona, and official reception in the City Council.

The Singing week Closure Concert takes place at the well-known modernist style Hall, "Palau de la Música Catalana".

#### WORKSHOPS 2018:

Choral Music and Movement, with CRISTIAN GRASES.

Catalan Music, with JORDI CASAS  
Ancient Music Renaissance-Baroque, (conductor to be confirmed).



Every day OPEN SINGING sessions:			
23rd July:			
Bernie Sherlock (Ireland)	Shin-Shwa Park (Republic of Korea)	Aira Birziņa (Latvia)	
24th July:			
Josep Vila J., Frederic Oller (Catalonia)	Astrid Vang-Pedersen (Denmark)	Jordán Šrámek (USA)	
25th July:			
Mikael Wedar (Sweden)	Elise Bradley (Canada)	Denis Ceausov (Moldova)	
27th July:			
Hans J. Lustig (Germany)	Virginia Bono (Argentina)	Keichi Ito (Japan)	Joe Miller (USA)
28th July:			
Wishful Singing (Netherlands)	Morna Edmunson (Canada)	Oscar Boada (Catalonia)	Yoko Tsuge (Japan): Equal voices
29th July:			
Brady Allred (USA)	Helena Fojkar (Slovenia)	Michael Barrett (South Africa)	

## REGISTRATION

(9:00 – 19:00)

# WSCM11

July 22

## L'AUDITORI

	FOYER			
8:30-9:00h				
9:00-9:30h				
9:30-10:00h				
10:00-10:30h				
10:30-11:00h				
11:00-11:30h				
11:30-12:00h				
12:00-13:00h				
13:00-13:30h				
13:30-14:30h				
14:30-15:00h				
15:00-15:30h	<h1>Choral Expo</h1>			
15:30-16:00h				
16:00-16:30h				
16:30-17:00h				
17:00-17:30h				
17:30-18:00h				
18:00-18:30h				
18:30-20:00h				
20:00-20:30h				
20:30-21:00h				
	OPENING CONCERT AT L'AUDITORI (Sala Pau Casals)			
21:00h	Coral de la Universitat Rovira i Virgili de Tarragona, Cor de Cambra de l'Auditori Enric Granados de Lleida, Coral Sant Jordi de Barcelona, Polifònica de Vilafranca, Pax Cor de Cambra de Sabadell, Polifònica de Puig-Reig (Catalonia), Ansan City Choir (Republic of Korea), The Rose Ensemble (USA), SCIC's Children Choir (Catalonia)			

	UPF (Campus Ciutadella)				L'AUDITORI				ESMUC					
	Room 13.007	Room 40.S02	Auditori	SALA POLIVALENT	FOYER		ORIORL MARTORELL	TETE MONTOLIU	SALA ORQUESTRA	SALA COR	Room A347	Room A348		
8:30-9:15h							<b>OPEN SINGING</b>							
9:15-9:30h														
9:30-10h	Lecture: KADRI HUNT (ESTONIA) How to liven up work with children's choirs.	Lecture: ADAM O'DELL (USA) Biomusical perspectives on music making: The effects of music on human neurology, psychology and physiology.	Lecture: MARIETTE EFFING (NETHERLANDS) Boys, keep on singing! A project for boys's voices.	MASTERCLASS: ELISENDA CARRASCO Children Choirs	Choral Expo		Lecture: BRADY ALLRED (USA) Conducting as a Spiritual Power and the Flow of Energy.	Lecture: VANESSA PALOMA ELBAZ (MOROCCO) Sephardic Oral Traditions in the Mediterranean Basin.	MASTERCLASS: HELMUTH RILLING From Baroque to Romanticism					
10h-10:45h														
10:45-11:00h														
11:00-12:15h	Lecture: VOLKER HEDTFELD & ANDREAS KLIPPERT (GERMANY) Mystery of Christian liturgy and choral music in the 19th and 20th century.	Lecture: MIGUEL SANTAELLA (VENEZUELA) Brainstorming Vocal Jazz, a New Approach.	Lecture: MARIA BUSQUÉ (GERMANY-CATALONIA) Resonance Training: Create an open, free and emotional choir sound.					Lecture: LYN WILLIAMS (AUSTRALIA) More than the music all the other things children's choir directors need to know.		Lecture: SYLVAIN GAMETI (TOGO) In Africa, the drum speaks!				
12:15-12:30h														
12:30-13:00h														
13:00-13:15h	Presentation: TAUM KARNI (ISRAEL-NETHERLANDS) The Miracle of REVOICE-40singers, 21countries, 5conductors, 1choir.	Presentation: RAUL TALMAR (ESTONIA) Pearls of Estonian contemporary choral music.	Lunch concert SALT LAKE VOCAL ARTISTS, USA					Lunch concert COR VIVALDI, Catalonia		Lunch concert KUP TALDEA, Basque Country			Presentation: CRISTINA GALLO (ARGENTINA) Carlos Alberto Pinto Fonseca's choral works with afro-brazilian elements...	Presentation: MOVIMENT CORAL CATALÀ. ARIADNA DE CASACUBERTA (CATALONIA)
13:15-13:30h														
13:30-14:30h	Lunch time													
14:30-15:15h	Presentation: ISAK LUCENA SANTOS (BRAZIL) History of Choral Music in Brazil.	Presentation: ESTER BONAL (CATALONIA) Xamfrà's project.				Closed session for active & observer students	Choral Expo			Lecture: KARI TURUNEN (FINLAND) Choral Sound 10 approaches to develop the sound of your choir.	Lecture: JIM DAUS HJERNØE (DENMARK) The intelligent Choir.	ROUND TABLE COMPOSERS	MASTERCLASS HELMUTH RILLING: Closed session for active & observer students	Presentation: CARUS VERLAG, JAN SCHUMACHER (GERMANY) Contemporary Choral Music by Carus.
15:15-15:45h														
15:45-16:00h														
16:00-16:30h											Presentation: CANTEM AFRICA (Singing Africa) JORDI LLUCH & MARIANA MAS (CATALONIA) A Solidarity and Multicultural Coral Proposal	Presentation: OXFORD UNIVERSITY PRESS. GRISELDA SHERLAW (UNITED KINGDOM) New and recent repertoire from Oxford University Press		
16:30-17:00h														
17:00h	<b>WSCM11 CONCERT (L'Auditori) TORONTO CHILDREN'S CHORUS, Canada;</b>						<b>S:T JACOBS VOKALENSEMBLE, Sweden; · DOOPLERS, Denmark</b>							
19:00-20:30														
20:30-21:00														
21:00	Cor Anton Bruckner, Barcelona & Ansan City Choir, Korea. Santa Maria del Pi		Coral Cantiga, Barcelona & Aleron, Philippines. Conservatori del Liceu			Cor Zóngora, El Vendrell & Riga Cathedral Girls' Choir TIARA, Latvia. Santa Maria de Gràcia			New Dublin Voices, Ireland. Auditori CaixaForum					

# WSCM11

July 24

	UPF (Campus Ciutadella)				L'AUDITORI				ESMUC					
	Room 13.007	Room 40.S02	Auditori	SALA POLIVALENT	FOYER		ORIOL MARTORELL	TETE MONTOLIU	SALA ORQUESTRA	SALA COR	Room A347	Room A348		
8:30-9:15h							<b>OPEN SINGING</b>							
9:15-9:30h														
9:30-10h														
10h-10:45h	Lecture: SYLVAIN GAMETI (Togo) In Africa, the drum speaks!	Lecture: VALÉR JOBBÁGGY (HUNGARY) Poliphony then and now.	Lecture: ELISE BRADLEY (CANADA) Choral Sound Concept: Vision, visualization and vowels.	MASTERCLASS: ELISENDA CARRASCO Children Choirs	<b>Choral Expo</b>		Lecture: BRADY ALLRED (USA) Conducting as a Spiritual Power and the Flow of Energy.	Lecture: ELENA SHARKOVA (USA) Re-imagining Choral Rehearsal and performance.	MASTERCLASS: HELMUTH RILLING From Baroque to Romanticism					
10:45-11:00h														
11:00-12:15h	Lecture: MARITA GOGA (GERMANY) & SIMON HALSEY (UNITED KINGDOM) Mediation process and choral management.	Lecture: MIGUEL SANTAELLA (VENEZUELA) Brainstorming Vocal Jazz, a New Approach.	Lecture: MARIA BUSQUÉ (GERMANY-CATALONIA) Resonance Training: Create an open, free and emotional choir sound.					Lecture: R. FERRER, I. FARRÉS, J. GODOY, A. RIBERA, M. ALSINA (CATALONIA) Painting the values, singing the colors.		Lecture: VANESSA PALOMA ELBAZ (MOROCCO) Sephardic Oral Traditions in the Mediterranean Basin.				
12:15-12:30h														
12:30-13:00h														
13:00-13:15h	Presentation: JOSEP VILA (CATALONIA) Compositions by Josep Vila i Casañas.	Presentation: FIESTALONIA (CATALONIA) Participation in international Festivals.					Lunch concert ALERON, Philippines				Presentation: EUROPEAN CHORAL ASSOCIATION SONJA GREINER (GERMANY) Upgrade - Connect - Reach Out. Europa Cantat and the EC-Festival.	Presentation: XAVIER PAGÈS-CORELLA (CATALONIA)		
13:15-13:30h														
13:30-14:30h	Lunch time													
14:30-15:15h	Presentation: VLADIMIR SILVA (BRAZIL) XXth Brazilian Choral Music. Works of Reginaldo Carvalho.	Presentation: JAAKO MÄNTYJÄRVI (FINLAND) Your commission, should you choose to accept it: the ins and outs of commissioning choral music.	Presentation: PAUL HILLE & MICHAEL SCHNACK (AUSTRIA) Experiencing the music of Carlos Guastavino through Dalcroze Eurhythmics.	Closed session for active & observer students			Lecture: MARIETTE EFFING (NETHERLANDS) Boys, keep on singing! A project for boys's voices.	Lecture: VAHRAM SARGSYAN, (ARMENIA/CANADA) The Colors of the Human Voice - Rediscovery.	Open Rehearsal: COR VIVALDI (CATALONIA)	MASTERCLASS HELMUTH RILLING: Closed session for active & observer students	Presentation: HELBLING VERLAG (AUSTRIA) JAN SCHUMACHER (GERMANY) Romantik a cappella (vol.1) – Secular part songs.	Presentation: EAE CONFEDERACIÓN DE COROS DEL PAÍS VASCO, JOKIN BABAZE AIZPURUA (BASQUE COUNTRY, SPAIN)		
15:15-15:45h														
15:45-16:30h													Presentation: GREMI D'EDITORIALS DE MÚSICA DE CATALUNYA (GEMC) FRANCESCA GALOFRÉ (CATALONIA) A look at the choral music publications of the GEMC.	Presentation: MUSICA INTERNATIONAL JEAN STURM (FRANCE) Your Search Engine to the Entire Choral World
16:30-17:00h														
17:00h	<b>WSCM11 CONCERT (L'Auditori): KUP TALDEA, Basque Country;</b>						<b>RIGA CATHEDRAL GIRL'S CHOIR TIARA, · Latvia; NEW DUBLIN VOICES, Ireland</b>							
19:00-20:30h														
20:30-21:00h														
21:00h	<b>WSCM11 CONCERT (Palau de la Música Catalana) COR JOVE DE L'ORFEÓ CATALÀ, Catalonia;</b>						<b>ANSAN CITY CHOIR, Republic of Korea; · THE ROSE ENSEMBLE, United States</b>							
	Cor Albada, Barcelona & St Jacobs Vokalensemble, Sweden. Santa Maria del Pi		Coral Sant Jordi, Barcelona & Toronto Children's Chorus, Canada. Conservatori del Liceu			Cor Vivaldi, Barcelona. Santa Maria de Gràcia			Cantemus Youth Choir, Moldova. CaixaFòrum					

UPF (Campus Ciutadella)					L'AUDITORI				ESMUC					
	Room 13.007	Room 40.502	Auditori	SALA POLIVALENT	FOYER		ORIOL MARTORELL	TETE MONTOLIU	SALA ORQUESTRA	SALA COR	Room A347	Room A348		
8:30-9:15h							<b>OPEN SINGING</b>							
9:15-9:30h														
9:30-10h				<b>Choral Expo</b> MASTERCLASS: ELISENDA CARRASCO Children Choirs					<b>MASTERCLASS:</b> HELMUTH RILLING From Baroque to Romanticism					
10h-10:45h	Lecture: KADRI HUNT (ESTONIA) How to liven up work with children's choirs.	Lecture: VOLKER HEDTFELD & ANDREAS KLIPPERT (GERMANY) Mystery of Christian liturgy and choral music in the 19th and 20th century.	Lecture: VALER JOBBÁGGY (HUNGARY) Poliphony then and now.				Lecture: MARITA GOGA (GERMANY) & SIMON HALSEY (UNITED KINGDOM) Mediation process and choral management.	Lecture: KARI TURUNEN (FINLAND) Choral Sound 10 approaches to develop the sound of your choir.						
10:45-11:00h														
11:00-12:15h	Lecture: LYN WILLIAMS (AUSTRALIA) More than the music all the other things children's choir directors need to know.	Lecture: ADAM O'DELL (USA) Biomusical Perspectives on Music Making: The Effects of Music on Human Neurology, Psychology, and Physiology.	Lecture: VAHRAM SARGSYAN, (ARMENIA/CANADA) The Colors of the Human Voice - Rediscovery.				Lecture: R. FERRER, I. FARRÉS, J. GODOY, A. RIBERA, M. ALSINA (CATALONIA) Painting the values, singing the colors.	Lecture: JIM DAUS HJERNØE (DENMARK) The intelligent Choir.						
12:15-12:30h														
12:30-13:00h														
13:00-13:15h	Presentation: COREARTE (CATALONIA) Corearte Festival Experience	Presentation: TRC PERFORMANCE TOURS (USA) Bringing your Choir to the USA.	Lunch concert S.T JACOBS VOKALENSEMBLE, Sweden				Lunch concert TORONTO CHILDREN'S CHORUS, Canada						Presentation: SINGERHOOD MARCOS CASTÁN (SPAIN) Rehearsal (in love) again.	Presentation: FCEC (CATALONIA) The FCEC, the Catalan Federation for Choral Music
13:15-13:30h														
13:30-14:30h	Lunch time													
14:30-15:15h	Presentation: JAN SCHUMACHER (GERMANY) European Choral Romantic.	Presentation: EFREM DE MONTELLÀ (CATALONIA) L'Escolania de Montserrat.	Presentation: TOUR TIME NEW ZEALAND (NEW ZEALAND)		Closed session for active & observer students			Lecture: ELISE BRADLEY (CANADA) Choral Sound Concept: Vision, visualization and vowels.		Lecture: ELENA SHARKOVA (USA) Re-imagining Choral Rehearsal and Performance	Presentation: JORDI PARADÍS & JIN WANG (CHINA) Past, present and future of choral music in China.	Closed session for active & observer students	Presentation: EDITION PETERS (GERMANY) La voz latina. Choral Music from Latin America.	Presentation: ACDA TIM SHARP (USA) 2017 American Choral Directors Association National Conference.
15:15-15:45h														
15:45-16:00h														
16:00-16:30h											Presentation: BOILEAU (CATALONIA) 12 Christmas cantatas for children's choir, mixed choir and chamber orchestra	Presentation: A COEUR JOIE INTERNATIONAL THIERRY THIÉBAUT (FRANCE)		
16:30-16:45h														
16:30-16:45h														
17:00h	<b>WSCM11 CONCERT (L'Auditori) COR VIVALDI, Catalonia; ALERON, Philippines;</b>						<b>YOUTH CHOIR CANTEMUS, Moldova; • SALT LAKE VOCAL ARTISTS, United States</b>							
19:00-20:30h														
20:30-21:00h														
21:00h	Dopplers, Denmark. Conservatori del Liceu		I Muvrini, Corsica, France, Santa Maria del Pi			Lieder Camera, Sabadell & Kup Taldea, Basque Country. Santa Maria de Gràcia			The Rose Ensemble, USA. CaixaFòrum					

		L'AUDITORI						UPF (Campus Ciutadella)						
		FOYER					ORIOL MARTORELL	AUDITORI						
8:30-9:00h									8:30-9:00h					
9:00-9:30h								IFCM GENERAL ASSEMBLY	9:00-9:30h					
9:30-10:00h									9:30-10:00h					
10:00-10:30h	<b>Choral Expo</b>	The organization will offer to the full Symposium's participants different artistic and cultural activities.								10:00-10:30h				
10:30-11:00h													10:30-11:00h	
11:00-11:30h													11:00-11:30h	
11:30-12:00h											Special session: ERIC WHITACRE (USA) CONVERSATION, QUESTIONS & ANSWERS	11:30-12:00h		
12:00-12:30h												12:00-12:30h		
12:30-13:00h												Lunch time	12:30-13:00h	
13:00-13:30h													13:00-13:30h	
13:30-14:00h													13:30-14:00h	
14:00-14:30													IFCM GENERAL ASSEMBLY	14:00-14:30
14:30-15:00h														14:30-15:00h
15:00-15:30h									15:00-15:30h					
15:30-16:00h									15:30-16:00h					
16:00-16:30h									16:00-16:30h					
16:30-17:00h			Cor Infantil Amics de la Unió, Catalonia. Santa Maria de Gràcia						16:30-17:00h					
17:00-17:30h									17:00-17:30h					
17:30-18:00h									17:30-18:00h					
18:00-18:30h			I Muvrini. Santa Maria del Pi						18:00-18:30h					
18:30-19:00h									18:30-19:00h					
19:00-20:30h									19:00-20:30h					
20:30-21:00h									20:30-21:00h					
21:00h	<b>SPECIAL CONCERT IN THE BASILICA OF THE SAGRADA FAMILIA</b>						Catalan Sacred Music performed by catalan choirs & conducted by catalan conductors		21:00h					
	Wishful Singing, Netherlands. Conservatori del Liceu													

	UPF (Campus Ciutadella)				L'AUDITORI				ESMUC					
	Room 13.007	Room 40.S02	Auditori	SALA POLIVALENT	FOYER		ORIOL MARTORELL	TETE MONTOLIU	SALA ORQUESTRA	SALA COR	Room A347	Room A348		
8:30-9:15h							<b>OPEN SINGING</b>							
9:15-9:30h														
9:30-10h														
10h-10:45h	Lecture: ALAN McCLUNG (USA) Strategies to teach sight-singing successfully	Lecture: MORAG ATCHISON & KAREN GRYLLES (NEW ZEALAND) Colors in the Choral Aesthetic; the soloist and the ensemble	Lecture: PAUL SMITH (UNITED KINGDOM) The VOCES8 Method by Paul Smith	MASTERCLASS: ROLLO DILWORTH North American Gospel, folk and african music	<b>Choral Expo</b>		Lecture: KIMBERLY DUNN ADAMS & DOMINICK DI ORIO (USA) A colorful Melting Pot, New Choral Music by Young American Composers	Lecture: PATRICK K. FREER (USA) Growing the population of male choral singers, boys tell us how	MASTERCLASS: SIMON HALSEY XXth century and contemporary					
10:45-11:00h														
11:00-12:15h	Lecture: EVA LAUTERSZTEIN PITLIK (ISRAEL) Evaluating strategies to promote choral singing in Arab and Jewish primary schools in Israel	Lecture: GRANT HUTCHINSON (NEW ZEALAND) Let's Talk Digital Developing a strategy for your choir	Lecture: SHARON J. PAUL (USA) Conducting with the Brain: Techniques to increase Singer Engagement in Rehearsal							Lecture: LLUÍS VILA CASAÑAS (CATALONIA) Relative Tuning on Choral Music				
12:15-12:30h														
12:30-13:00h														
13:00-13:15h	Presentation: MARÍA GUINAND (VENEZUELA) The Choral Work of Alberto Grau. A pedagogical and innovate proposal for music education.	Presentation: EMJ (BELGIUM) Youth choir festival partnership Europe 2018	Lunch concert VESNA PONOMARYOV CHILDREN'S CHOIR, Russia					Lunch concert COR INFANTIL AMICS DE LA UNIÓ, Catalonia			Presentation: IFCM (USA) The International Choral World has Evolved: Come share the Adventure!			
13:15-13:30h														
13:30-14:30h	Lunch time													
14:30-15:15h	Presentation: BERNAT VIVANCOS (CATALONIA) Compositions by Bernat Vivancos	Presentation: MILENA PI (CATALONIA) Project Cantània Schools sing at l'Auditori		Masterclass ROLLO DILWORTH: Closed session for active & observer students				Lecture: ALLYSON & KEVIN FORD (USA) Fine tuning non-verbal gesture and building choral sound through Feldenkrais	Lecture: ÉRIKS EŠENVALDS (LATVIA) Workshop Description of the compositional process of Nordic Light multimedia symphony	Open rehearsal: CORO DE JÓVENES DE MADRID (SPAIN)	Masterclass SIMON HALSEY: Closed session for active & observer students	Presentation: CARUS VERLAG (GERMANY) BRADY ALLRED (USA) Great choral works in reduced scoring	Presentation: JAPAN CHORAL ASSOCIATION KO MATSUSHITA & HARUKO KUWABARA (JAPAN) 70 years's history and main activities	
15:15-15:45h														
15:45-16:00h														
16:00-16:30h											Presentation: NORDISK KORFORUM (SWEDEN) Presentation of NKF Nordisk Korforum	Presentation: CLIVIS PUBLICACIONS (CATALONIA) Four catalan voices: J.M. Serracant, R. Romani i J. Vila		
16:30-16:45h														
16:45-17:00h														
17:00h	<b>WSCM11 CONCERT (L'Auditori) SONUX ENSEMBLE, Germany;</b>						<b>WISHFUL SINGING, Netherlands; · UNIVERSITY OF PRETORIA CAMERATA, South Africa</b>							
19:00-20:30h														
20:30-21:00h														
21:00h	<b>WSCM11 CONCERT (Palau de la Música Catalana) ORFEÓ CATALÀ, Catalonia;</b>						<b>ELEKTRA WOMEN'S CHOIR, Canada; · ENSEMBLE VINE, Japan</b>							
	Cor Juvenil Gaia, d'Olot & Tajimi Choir, Japan. Santa Maria del Pi			Pax Cor de Cambra, Sabadell & KammerChor Saarbrücken, Germany. Santa Maria de Gràcia			Cor Plèiade, Granollers & Estudio Coral Meridies, Argentina. Capella de l'Esperança							

# WSCM11

July 28

	UPF (Campus Ciutadella)				L'AUDITORI				ESMUC				
	Room 13.007	Room 40.S02	Auditori	SALA POLIVALENT	FOYER		ORIOl MARTORELL	TETE MONTOLIU	SALA ORQUESTRA	SALA COR	Room A347	Room A348	
8:30-9:15h							<b>OPEN SINGING</b>						
9:15-9:30h													
9:30-10h	Lecture: EVA LAUTERSZTEIN PITLIK (ISRAEL) Evaluating strategies to promote choral singing in Arab and Jewish primary schools in Israel	Lecture: KARI ALA-PÖLLÄNEN (FINLAND) Co-operative children's conductor/ Choir performing with or without conductor	Lecture: PAUL SMITH (UNITED KINGDOM) The VOCES8 Method by Paul Smith	MASTERCLASS: ROLLO DILWORTH North American Gospel, folk and african music	<b>Choral Expo</b>		Lecture: ÉRIKS ESEVALDS (LATVIA) Workshop Description of the compositional process of Nordic Light multimedia symphony	Lecture: PATRICK K. FREER (USA) Growing the population of male choral singers, boys tell us how	MASTERCLASS: SIMON HALSEY XXth century and contemporary				
10h-10:45h													
10:45-11:00h													
11:00-12:15h	Lecture: JEAN-SÉBASTIEN VALLÉE (CANADA) Audiation, a New Approach to Conducting	Lecture: MICHAEL BARRETT (SOUTH-AFRICA) South African Music-Where Africa Meets the West	Lecture: LLUÍS VILA CASAÑAS (CATALONIA) Relative Tuning on Choral Music					Lecture: JOHN ROSSER (NEW ZEALAND) Choral Theatre or How to win an audience and keep it!					
12:15-12:30h													
12:30-13:00h													
13:00-13:15h	Presentation: Jordi AGUSTÍ PIQUÉ (CATALONIA) L'Escola de Montserrat	Presentation: HANSRUEDI KÄMPFEN (SWITZERLAND) The National Swiss Youth Choir-One of the first of its kind in Europe	Lunch concert ESTUDIO CORAL MERIDIES, Argentina				Lunch concert TAJIMI CHOIR, Japan				Presentation: MUSIC SALES LIMITED, JONATHAN WIKLEY (UNITED KINGDOM) Come and Sing! British Choral Music - New Choral Works from Novello	Presentation: PLATE-FORME INTERRÉGIONALE (FRANCE) Singing Roadshow 1 # - European mobile vocal academy	
13:15-13:30h													
13:30-14:30h	Lunch time												
14:30-15:15h	Presentation: IGOR IJURRA (BASQUE COUNTRY, SPAIN) Lorenzo Ondarra. A bridge between the tradition and avantgarde basque choral music.	Presentation: DAMIJAN MOCNIK (SLOVENIA) How to build a Choral Pyramide in Gymnasium (High School)	Presentation: AMBROISE KUA NZAMBI TOKO (CONGO) Negrofolk Ne Kongo- a very successful style among male choirs in DR Congo	Masterclass ROLLO DILWORTH: Closed session for active & observer students			Lecture: MARJOLEIN VERBURG & ANNE CHRISTINE WEMEKAMP (NETHERLANDS) The development of social skills through musical learning	Lecture: MAUD HAMON-LOISANCE (FRANCE) The body in the service of the voice	Open rehearsal: VESNA Children's Choir (RUSSIA)	Masterclass SIMON HALSEY: Closed session for active & observer students	Presentation: HAL LEONARD MGB CAMERON LABAR (UNITED KINGDOM) Walton Music Regarding Session	Presentation: CHORAL CANADA RACHEL RENSINK & MARTA MCCARTHY (CANADA) Canadian Choral Mosaic: The Colours of Diversity	
15:15-15:45h													
15:45-16:00h													
16:00-16:30h										Presentation: ESTONIAN CHORAL ASSOCIATION KAIE TANNER (ESTONIA) Estonian choral scene and Estonian choral Association	Presentation: FICTA, MARTÍ FERRER (CATALONIA) New Catalan horizons, new choral repertoire: the discovery of emerging talents and treasures of the past		
16:30-16:45h													
16:45-17:00h													
17:00h	<b>WSCM11 CONCERT (L'Auditori) COR INFANTIL AMICS DE LA UNIÓ, Catalonia;</b>						<b>VOCAL ART ENSEMBLE OF SWEDEN; · ST. STANISLAV GIRLS' CHOIR LJUBLJANA, Slovenia; · WESTMINSTER CHOIR, United States;</b>						
19:00-20:30h													
20:30-21:00h													
21:00h	Coral Shalom, Lleida & Elektra Women's Choir, Canada. Santa Maria de Gràcia						Ensemble Vine, Japan. CaixaFòrum						

# WSCM11

July 29

	UPF (Campus Ciutadella)				L'AUDITORI				ESMUC							
	Room 13.007	Room 40.S02	Auditori	SALA POLIVALENT	FOYER		ORIOL MARTORELL	TETE MONTOLIU	SALA ORQUESTRA	SALA COR	Room A347	Room A348				
8:30-9:15h							<b>OPEN SINGING</b>									
9:15-9:30h																
9:30-10h																
10h-10:45h	Lecture: MICHAEL BARRETT (SOUTH-AFRICA) South African Music-Where Africa Meets the West	Lecture: GRANT HUTCHINSON (NEW ZEALAND) Let's Talk Digital Developing a strategy for your choir	Lecture: SHARON J. PAUL (USA) Conducting with the Brain: Techniques to increase Singer Engagement in Rehearsal	MASTERCLASS: ROLLO DILWORTH North American Gospel, folk and african music	<b>Choral Expo</b>		Lecture: ALLYSON & KEVIN FORD (USA) Fine tuning non-verbal gesture and building choral sound through Feldenkrais	Lecture: JOHN ROSSER (NEW ZEALAND) Choral Theatre or How to win an audience and keep it!	MASTERCLASS: SIMON HALSEY XXth century and contemporary							
10:45-11:00h																
11:00-12:15h	Lecture: ALAN McCLUNG (USA) Strategies to teach sight-singing successfully	Lecture: KARI ALA-PÖLLÄNEN (FINLAND) Co-operative children's conductor/ Choir performing with or without conductor	Lecture: KIMBERLY DUNN ADAMS & DOMINICK DI ORIO (USA) A colorful Melting Pot, New Choral Music by Young American Composers					Lecture: JEAN-SÉBASTIEN VALLÉE (CANADA) Audiation, a New Approach to Conducting		Lecture: MORAG ATCHISON & KAREN GRYLLES (NEW ZEALAND) Colors in the Choral Aesthetic; the soloist and the ensemble						
12:15-12:30h																
12:30-13:00h																
13:00-13:15h	Presentation: JOCELYN HAGEN (USA) 21st Century Choral Music: What's Next!?	Presentation: INTERNATIONAL CHORAL MUSIC FESTIVAL BARCELONA. FCEC (CATALONIA) An annual gathering to experience choral music	Lunch concert WESTMINSTER CHOIR, USA				Lunch concert THE UNIVERSITY OF PRETORIA CAMERATA, South Africa				Presentation: ORGANIZING COMMITTEE CHINA INTERNATIONAL CHORAL FESTIVAL (CHINA)	Presentation: SCIC SECRETARIAT DE CORALS INFANTILS DE CATALUNYA (CATALONIA)				
13:15-13:30h																
13:30-14:30h	Lunch time															
14:30-15:15h	Presentation: HINGRID KUJAWINSKI (USA) Villa-Lobos women's choir music	Presentation: CLAVÉ XXI - ORFEÓ CATALÀ, Esteve Nabona i Jordi Vivancos (CATALONIA) Choral singing as a tool for social integration	Presentation: INTERKULTUR (GERMANY) Choral Networking with Interkultur	Masterclass ROLLO DILWORTH: Closed session for active & observer students			Lecture: MARJOLEIN VERBURG & ANNE CHRISTINE WEMEKAMP (NETHERLANDS) The development of social skills through musical learning	Lecture: MAUD HAMON-LOISANCE (FRANCE) The body in the service of the voice	ROUND TABLE MANAGERS	Masterclass SIMON HALSEY: Closed session for active & observer students	Presentation: EDITION PETERS (GERMANY) Tido music app – a ground-breaking new app for musicians.					
15:15-15:45h																
15:45-16:00h																
16:00-16:30h																
16:30-16:45h											Presentation: ADICORA. DIEGO LENGER (Argentina)					
16:45-17:00h																
17:00h	<b>WSCM11 CONCERT (L'Auditori) ESTUDIO CORAL MERIDIES, Argentina;</b>						<b>TAJIMI CHOIR, Japan; · KAMMERCHOR SAARBRÜCKEN, Germany</b>									
19:00-20:30h																
20:30-21:00h																
21:00h	<b>CLOSING CONCERT IN L'AUDITORI:</b>															
	Cor Tyrichae, Tortosa & Vocal Art Ensemble of Sweden. Santa Maria del Pi				Coral Càrmina de Barcelona, Camerata Sant Cugat de Sant Cugat (Catalonia), Elektra Women's Choir (Canada), Ensemble Vine (Japan)				Sonux Ensemble, Germany. Santa Maria de Gràcia				St. Stanislav Girls' Choir, Slovenia. CaixaFòrum			





## Elisenda Carrasco, Catalonia

Children choirs

Elisenda Carrasco began her musical studies at the Superior Conservatory of Music in Barcelona, where she completed all levels in Composition and Instrumentation and Orchestra Conducting.

She has been teaching and conducting for over twenty five years. She has particularly developed and deepened her knowledge and technique with choirs for children and equal voices. The conducting and instruction of youth choirs is one of the areas where Elisenda has most developed her knowledge.

She has also been the artistic and musical director of the Cor infantil de l'Orfeó Català of the Palau de la Música Catalana.

She is the musical director of the "Òpera a secundària", a project organised together with Gran Teatre del Liceu and the National Youth Orchestra of Catalonia. She also collaborates with the Educational Service of Barcelona's Auditori and is the artistic co-director of Cantània, a singing project where more than 45.000 children every year are involved.

JULY  
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24 - 9.30 h a 13.30 h  
25 - 9.30 h a 13.30 h  
Sala polivalent  
UPF Ciutadella

### MASTERCLASS PROGRAMME:

#### Pilot choir: Cor Infantil Sant Cugat

##### Sacred

Adoramus Te, Orlando di Lasso  
Jaakobin Pojat, Pekka Kostiainen  
Nigra Sum, Pablo Casals  
Pater Noster, Xavier Sarasola

##### Secular

Aizu Bandai San,  
Trad. Japan arr.: Hiroshi Ishimaru  
Cançó Del Conductor De Núvols,  
Josep Vila

Cantemus, Lajos Bardós

La Cucaracha, Trad. Mexico,  
arr. Alberto Grau

El Cant Dels Ocells, Bernat Vivancos  
Like A Singing Bird, Bob Chilcott

##### Pedagogical

Canon Banaha, Public Domain.

Cançó De Bres Per A Una Princesa Negra,  
Antoni Rodríguez Sabanes

Sing And Swing, Lorenz Maierhofer

Pobre Mariposa,  
From Canciones de Papel, Silvia Furno

## Rollo Dilworth, U.S.A

North American gospel, folk and African music

Rollo Dilworth is Professor of Choral Music Education and Chair of the Department of Music Education and Therapy at Temple University's Boyer College of Music and Dance in Philadelphia, PA. He has served on the faculty since 2009. Prior to his position with Boyer College, he taught music education and was the director of choral activities for 13 years at North Park University in Chicago. Dilworth holds a Bachelor of Science degree in Music Education from Case Western Reserve University (Cleveland, OH), a Master of Education degree in Secondary Education and Music from the University of Missouri-St. Louis (St. Louis, MO) and a Doctor of Music degree in Conducting Performance from Northwestern University (Evanston, IL).

Throughout his career, he has written or arranged African American spirituals, gospel songs, Broadway selections, art songs, vocal exercises, and a musical. Over 150 of Dilworth's choral compositions and arrangements have been published, and many are part of the Henry Leck Creating Artistry Choral Series with Hal Leonard Music.

Dilworth is currently Immediate Past Chair of the Board for Chorus America. He is an active life member of the American Choral Directors Association (ACDA).

### MASTERCLASS PROGRAMME:

#### Pilot choir: Cor Carlit Gospel

##### Gospel

I Sing Because I'm Happy – arr. Kenneth Paden/  
adapted by Rollo Dilworth.

He is Marvellous! – Rosephanye Powell.

##### Spiritual

My Soul's Been Anchored in the Lord  
– arr. Moses Hogan.

##### Folk Song (American)

Shenandoah – arr. James Erb.

##### Folk Song (Canadian)

Ah! Si Mon Moine Voulait Danser  
– arr. Donald Patriquin.

##### African (Tanzania)

Jenga Imani Yako – Israel Kagaruki/edited by  
Eugene Rogers.



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Sala polivalent  
UPF Ciutadella



## Helmuth Rilling, Germany

From Baroque to Romanticism

Helmuth Rilling, born in 1933 in Stuttgart, is acclaimed worldwide as a conductor, pedagogue and Bach scholar. In 1954, he founded the internationally recognized Gächinger Kantorei choir, which joined forces with the Bach Collegium Stuttgart as its regular orchestral partner eleven years later. It was at this time that Professor Rilling began his intensive work with the music of Johann Sebastian Bach. Maestro Rilling has collaborated with the world's first-class orchestras.

Over the last 30 years a special friendship has developed with the Israel Philharmonic Orchestra. He is co-founder and Artistic Director Emeritus of the Oregon Bach Festival.

Helmuth Rilling's inexhaustible, creative activity is documented in hundreds of CD, radio and television productions. He was the first to record all of the cantatas of Johann Sebastian Bach, and was the initiator of the International Bachakademie's critically acclaimed project to record Bach's complete works.

Helmuth Rilling received the UNESCO International Music Prize in 1994, and the

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Sala orquestra  
ESMUC

Theodor Heuss Taten der Versöhnung (Deeds of Reconciliation) prize in 1995. In 2003, he became an Honorary Member of the American Academy of the Arts and Sciences, and in 2008 – on the occasion of his 75th birthday – he was awarded the Staufer Gold Medal.

In November 2011 Maestro Rilling was awarded the prestigious Herbert von Karajan Music prize in Baden-Baden and in October 2013 received the ECHO Klassik live achievement award by the German Phono Academy.

### MASTERCLASS PROGRAMME:

#### Pilot choir: Cor Anton Bruckner

Os Justi - Christus factus est  
Anton Bruckner

Opus 78, 1 (Psalm 2: Warum toben die Heiden)  
& 78, 2 (Psalm 43: Richtet mich, Gott), Felix  
Mendelssohn

Opus 74, 1 (Warum ist das Licht gegeben) & 74,  
2 (O Heiland, reiss die Himmel) or Opus 104, 1  
to 3 (Nachtwache I&II, Letztes Glück) (German  
edition),  
Johannes Brahms

## Simon Halsey, United Kingdom

XXth century and contemporary

Simon Halsey is a sought-after conductor of choral repertoire at the very highest level, and an ambassador for choral singing across the world. He is Choral Director of the London Symphony Orchestra and Chorus, Chorus Director of the City of Birmingham Symphony Orchestra Choruses, and Director of the BBC Proms Youth Choir. Halsey is also Conductor Laureate of the Rundfunkchor Berlin, Artistic Director of the Berliner Philharmoniker's Youth Choral Programme, and Artistic Advisor of the Schleswig-Holstein Musik Festival Choir. From 2016 he added the roles of Artistic Director of the Orfeó Català Choirs and Artistic Adviser to the Palau de la Música, Barcelona. Halsey is Professor and Director of Choral Activities at the University of Birmingham.

### MASTERCLASS PROGRAMME:

#### Pilot choir: Cor de Cambra del Palau de la Música

O Radiant Dawn, James MacMillan.

Chichester Psalms movement 1, Leonard  
Bernstein.

Five English Folk Songs n° 1, The Dark Eyed  
Sailor, Ralph Vaughan Williams.

O Vos Omnes (in Latin), Pablo Casals.

The Cloud, Ēriks Ešēvalds.

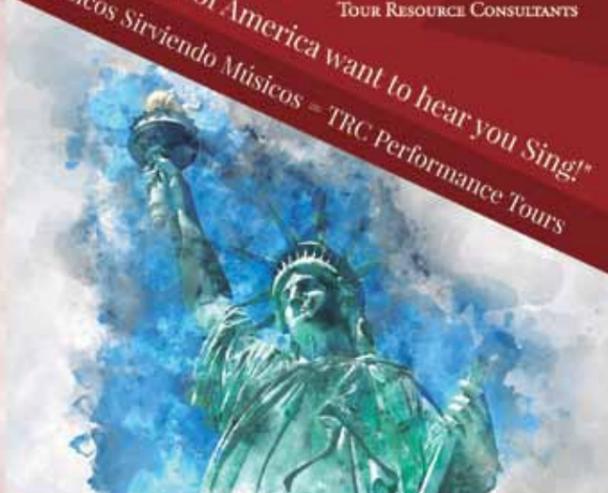


JULY  
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28 - 9.30 h a 13.30 h  
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Sala orquestra  
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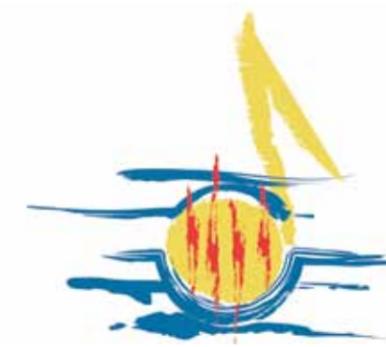


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# LECTURES

Held by outstanding professionals who will present the latest trends; the main subjects of the Symposium are:

- What is the connection between the past and the present in choral creativity?
- How can conductors continue to learn and what is that?
- Who builds the choir and how?
- What additional extra-musical resources are available?



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**Volker Hedtfeld & Andreas Klippert, Germany:**

**Mystery of Christian liturgy and choral music in the 19th and 20th century**



**Volker Hedtfeld**, while still a child, learned to play not only the piano, but also the organ, violin, and viola. Later he studied music education at the Cologne Hochschule für Musik und Tanz. He turned up at Berlin's University of the Arts (UdK), where he studied orchestral conducting with Lutz

Köhler. Later he supplemented his education at the University of the Arts at the Ecumenical Institute of Sacred Music and studied choral conducting with Jörg Peter Weigle at the Hanns Eisler School of Music Berlin. "It is sublime to sense when something happens between me and the choir," says the Dortmund native. He knows that a spark between a choir and its conductor will ignite in the audience too, electrifying it and triggering an emotional response.



**Andreas Klippert** : After his work as Second Conductor and Chorus Master at the Opera Aachen and the Sinfonic Choir Aachen, Andreas Klippert now is Musical Director of the vocal ensemble "Vokalwerk Nürnberg". He also teaches conducting at the University of Kassel. Klippert studied choral-

and orchestra-conducting in Mannheim. After this he was assistant conductor at National Opera Maribor (Slovenia) and National Theatre Weimar. His special interest is in sacred choral music, a capella and oratory. His work at several Opera Houses brought him experience in orchestral conducting.

What is it about Christian choral music that makes it so popular? Why does it carry so much weight in the choral repertoire? Does it conceal a spiritual mystery? Is it just good music written by ingenious composers, or were these composers inspired in a particular way? Does one have to be Christian to be able to perceive or understand its mystery, or does the music's ability to move us transcend confession or religious affiliation? Together we will seek to uncover this mystery and to find answers to these questions by singing, listening to, analyzing, and conducting popular religious music from the 19th and 20th centuries.

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23 · 11.00 h  
Aula 13.007  
Campus  
Ciutadella

JULY  
25 · 9.30 h  
Aula 40.502  
Campus  
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**Jim Daus Hjernøe, Denmark:**

**The intelligent choir**



**Jim Daus Hjernøe** is professor of Vocal Leadership and head of RAMA Vocal Center at the Royal Academy of Music in Aalborg/Aarhus Denmark. He is in charge of an international campus in Aalborg which includes students and collaborators from abroad and which is based on vocal leadership innovation and the newest technology for e-Learning. Furthermore, Jim Daus Hjernøe is the supervisor of Vocal Leadership Education at Nord University in Norway as well as Codarts and Fontys Conservatories in the Netherlands.

Jim has been focusing on improvisational works and the innovative, revolutionary methodology "The Intelligent Choir" for the past ten years. He has given workshops, seminars and courses within these areas to singers and conductors all across Europe.

The Intelligent Choir is a concept invented by Jim Daus Hjernøe, choir professor at The Royal Academy of Music in Denmark. The Intelligent Choir refers to his philosophy of educating conductors of vocal music to allow and inspire ensemble singers to be co-responsible in the musical process. The basic principle of his ideology is to prepare singers to shape the intended music in the most efficient way. The Intelligent Choir is the opposite of an un-reflected choir that receives all information about the music from their conductor. The goal is to create a group of singers that are able to inform the musical process.

JULY  
23 · 14.30 h  
Sala  
Tete Montoliu  
L'Auditori

JULY  
25 · 11.00 h  
Sala  
Tete Montoliu  
L'Auditori

**Brady Allred, U.S.A:**

## Conducting as a Spiritual Power and the Flow of Energy



**Dr. Brady R. Allred**, Artistic Director and Conductor of the Salt Lake Choral Artists in Salt Lake City, has developed "an international reputation for excellence." Under his direction the Salt Lake Choral Artists, a non-profit arts organization of seven choirs and over 300 singers, has achieved critical acclaim for their innovative concerts. Dr. Allred earned his Master of Music and Doctor of Musical Arts in Conducting degrees from the Eastman School of Music, and his undergraduate degree in Theory/Composition and Flute Performance from Brigham Young University.

The conductor creates the perfect performance in their mind's ear through score study and preparation. Through a combination of spiritual power and energy and meaningful gestures the conductor then brings the piece to life and creates a flow of energy from conductor to singer to audience. This workshop will explore the many ways conductors can shape musical expression on multiple levels and through the flow of energy. Questions to be discussed:

- How do we create music spiritually? If we don't, what could happen?
- How do we create the ideal performance, the perfect rendering of the composer's own creation?
- What is Creation / re-creation – one eternal round We are in a constant search for truth.

As we reflect on the great power of choral music, we should be mindful of using this power wisely in every aspect of our lives and let it be for good, for peace, and for love. We have been blessed with special talents, musical talents. Let us use it to create unity, harmony, and oneness.

JULY  
23 · 9.30 h  
Sala  
Oriol Martorell  
L'Auditori

JULY  
24 · 9.30 h  
Sala  
Oriol Martorell  
L'Auditori

**Adam O'Dell, U.S.A:**

## Biomusicological perspectives on musicmaking The effects of music on human neurology, psychology and physiology



**Adam O'Dell** is an American composer, pianist, theorist, and teacher. His classical works seek to combine romanticism with jazz, rock, theatre, and folk styles into music with story-like forms, interplay between tonality and atonality, and a strong connection to visual stimuli. He holds a Bachelor of Arts degree in Music from Clarke University in Dubuque, Iowa, where he studied composition with Amy Dunker, and piano with Nancy Lease and Sharon Jensen. Adam O'Dell is an internationally published academic writer, and has given numerous guest lectures, presentations, and master classes in composition and analysis across the U.S. His research interests include Biomusicology, and the use of older styles in modern composition.

Biomusicology is a relatively new, and rapidly growing field of study regarding the physiological effects of music. The field is fascinatingly complex because of its multidisciplinary approach to scientific discovery. Numerous studies have found connections between humans and "musical instinct," which further aids our knowledge of why music has so many physical and mental health benefits. Applying these scientific studies to our knowledge of performance, composition, and health & wellness would be a universally beneficial investment to both the arts and sciences.

The research presented in this lecture cross-references many of the seminal works of biomusicology, and compares them to publications made by composers and performers throughout history, seeking to find a connection between cultural understandings of music, and the instinctual aspects of and responses to music found in physiological studies of the past two decades. Topics will include evolutionary perspectives on music perception, the physical and mathematical history of western tuning, and the effects of musical keys on human perception.

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**Kadri Hunt, Estonia:**

## How to liven up work with children's choirs



**Kadri Hunt** is a choral conductor, singer, composer, arranger and music teacher. Since 1990 she has worked with St Michael's Boys' Choir, the repertory of which is focused on Gregorian chant, early music, folk hymns and folk songs. Since 1999 she is also the chief conductor and director of Children's Singing Studio of Estonian Radio. With her choirs she has performed at several festivals and competitions and has arranged and composed solo songs, as well as music for children, female, male and mixed choirs. She is also an active ensemble artist and as a vocalist has recorded more than 20 CD's.

How fixed is the process of working with a choir? Regular rehearsals with regular singing exercises, performing fixed choir pieces from fixed scores? Or is there, aside with all this undoubtedly valuable determination, another thrilling world of phantasy where the conductor can explore a wider range of musical material – layers of different historical epoques and styles, arousing the singers' interest towards the broader world of music, and constantly developing together with them? How can we combine improvisation with opening-up exercises, use singers' instrumental skills in refreshing choir arrangements, find new ideas for using historical and folk heritage in choir work? Or on the contrary, use the modern world of the internet? Can we get all there is to be found in music from the technical audio world or is there something unique about going to live concerts and sharing the impressions among our singers?

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**Kari Turunen, Finland:**

## Choral Sound: 10 approaches to develop the sound of your choir



**Kari Turunen** was educated at the University of Helsinki and the Sibelius Academy where he studied choral conducting with Matti Hyökki. He holds a doctorate in early music performance practice from the University of the Arts, Helsinki. He is the artistic director of five choirs and ensembles: the male chorus Akademiska Sångföreningen (2008–); Kampin Laulu chamber choir (2011–); the choir of the cantors of the Finnish Lutheran Church, Chorus Cantorum Finlandiae (2011–); the all-male Ensemble Petraloysio (2011–); and Spira Ensemble (2012–). He is also a member of Lumen Valo, a vocal ensemble that is one of the driving forces on the Finnish early music scene.

Put simply, the sound of a choir is the sum of its individual voices. Yet the way these voices are guided to sing makes a great difference in the resulting sound. In this lecture, Dr. Kari Turunen gives ideas on how choral conductors can influence and develop the sound of their choirs. The ten approaches covered in the lecture are practical by nature, such as developing legato, the use of 'gadgets' or how certain conducting gestures help the singing and the sound of the choir. Others are more philosophical or pedagogical in nature, such as the use of metaphors or creating awareness within the choir. The aim of the lecture is to provide conductors with more tools in their work.

Dr. Turunen taught choral conducting at the Tampere University of Applied Sciences School between 2001 and 2011 before concentrating on the roles of conductor and artist-scholar. He appears regularly as a teacher of choral courses, adjudicator and clinician. He was the Choral Conductor of the Year 2008 in Finland.

JULY  
23 · 14.30 h  
Sala  
Oriol Martorell  
L'Auditori

JULY  
25 · 9.30 h  
Sala  
Tete Montoliu  
L'Auditori

**Lyn Williams, Australia:**

## More than the music: all the other things children's choir directors need to know



**Lyn Williams** OAM is Australia's leading director of choirs for young people, having founded the internationally renowned organization Gondwana Choirs including the Sydney Children's Choir and Gondwana Voices. Under her inspirational leadership, the Gondwana Choirs organisation has grown to include 22 ensembles of the Sydney Children's Choir, six Gondwana National Choirs, Gondwana Composer School and Conducting Academy, and the Gondwana National Indigenous Children's Choir. Her exceptional skill in working with young people is recognised internationally for its high artistic quality and ground-breaking innovation. In 2004, she was awarded a Medal of the Order of Australia in recognition for her services to the Arts as Founder & Director of Gondwana Choirs.

Children's choirs in the 21st century have the great fun and opportunity to sing in all sorts of wonderful places. In this lecture, Lyn will draw on more than 25 years' experience in preparing Australia's finest children's choirs to sing at a professional level in a large variety of situations. Through entertaining anecdotes with photos, recordings and video footage, Lyn will provide a checklist of things to watch and listen for in all possible performance situations. The audience will also be asked to share their experiences and advice, creating a forum of experiences for all to share. In a broad ranging presentation, Lyn will examine how to best prepare a children's chorus to sing with a symphony orchestra, for classical and commercial recordings, radio and television broadcasts, opera, indoor and outdoor performances and major events. The discussion will also cover how to keep your choristers healthy, happy, safe and performing at their best on national and international tours.

JULY  
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Sala  
Oriol Martorell  
L'Auditori

JULY  
25 · 11.00 h  
Aula 13.007  
Campus  
Ciutadella

**Maria Busqué, Germany - Catalonia:**

## Resonance Training: tools for creating an open, free and emotional choir sound



**Maria Busqué** is a musician, pedagogue and writer living in Berlin. The emphasis of her artistic work lies currently in historical performance on the harpsichord, having founded in 2011 an early music chamber group "Dianthus Ensemble". Maria studied piano, music theory and harpsichord at the Conservatori Superior de Música de Barcelona and Universität der Künste Berlin. She has a broad choral singing experience in excellent amateur choirs such as Orfeo Català and Lieder Camera in Barcelona. For over 22 years, she has been teaching piano, accompaniment, harpsichord, and bodywork for musicians. She's a Certified Teacher for Resonance Training and works with aspiring and professional musicians on the topics of integrated learning, teaching and performing.

As a choir conductor, you are in the unique position to influence two of the three factors of sound: your instrument and your body (the third factor being the acoustic space). Resonance Training is applied musical physiology, giving musicians the tools to expand the quality of their sound and to use their own body for the purpose of resonance. Sound and movement are understood as a unit, and in the hierarchy of these two elements it is the hearing that should lead the movement. When this occurs, the movement originates in the same moment as the sound, as a direct expression of the musical emotion: it's organic, intuitive, personal and non-repeatable. Resonance body exercises facilitate free breathing and open the articulations. Thus, performers can dissolve tensions and release their full artistic potential, especially during performances. This work enables them to take responsibility for their musicianship and enjoy a greater contact to their instrument, acoustics and audience.

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Campus  
Ciutadella

JULY  
24 · 11.00 h  
Auditori  
Campus  
Ciutadella

**Mariette Effing, Netherlands:**

## Boys keep on singing! A project for boys' voices



**Mariette Effing** studied school music and choral conducting and has been the conductor of the City Boys' Choir Oldenzaal in the Netherlands since 1998. In that position, she has gained valuable experience in working with boys and young men of different ages. For the 100th anniversary of the City Boys' Choir Oldenzaal she organized Boys, keep on singing! where she focused on singing with boys and especially on how to ensure their continued interest in singing. The reduction in the proportion of boys and men singing inspired her to organise a symposium and a boys' choir festival in 2015. Apart from her work as a conductor she works as a music journalist.

When speaking of children's choirs, do we not usually refer to girls? Don't boys sing? And shouldn't we be worried that 25 years from now, there will be no men left in our choirs? The declining interest of boys and males in singing has several causes. Centuries of choral tradition show that boys greatly enjoy singing, but that their participation rate decreases rapidly when girls are admitted. The disappearance of the 'men only' mentality plays a major role.

We seem to have forgotten that children develop differently depending on their gender. Boys are more physically present, have more difficulty concentrating and mature later than girls. If boys' behaviour is repeatedly labelled as negative, they will quickly lose their pleasure in singing. But boys love to sing, and they improve significantly in a stimulating and secure environment.

During the lecture we will explore how we can best work with boys, based on repertoire and boys' specific topics of interest.

JULY  
23 · 9.30 h  
Auditori  
Campus  
Ciutadella

JULY  
24 · 14.30 h  
Sala  
Oriol Martorell  
L'Auditori

**Miguel Santaella, Venezuela:**

## Brainstorming vocal jazz, a New Approach



**Miguel A. Santaella** was born in Caracas, Venezuela, 1971. He received classes on Composition and Choral Conducting with renowned composers and conductors on three continents. He achieved the Master in Music, Jazz Composition, at the Rotterdam Conservatory, and won the Caracas City Award for Vocal Music. As a Conductor he obtained local accolades and a Bronze Diploma on Vocal Jazz. Miguel is a member of the Venezuelan Society for Contemporary Music, served as a Coordinator of Musical Activities at the School Of Architecture of the Central University of Venezuela and was Vice-president of the Central American & Caribbean Federation for Choral Music until 2014.

As a composer and conductor, he always wondered why jazz choirs and/or jazz vocal groups all around the world are focused on two main paths: a 'do-wop' resemblance with some (predictable) use of close harmony voicings and Manhattan-Transfer-like virtuosic solos on one side, and the pre-eminence of pop tunes covers, beatboxing and vocal effects on the other. But, what if we could just try to embody all the features of contemporary jazz writing and contemporary choral writing in one single compositional attitude? During his Master studies at Rotterdam, he found that this is really possible.

The subject of this workshop is to introduce to choral conductors and singers alike a new approach to compose, arrange and perform contemporary vocal jazz music: during the workshop we'll explore in a first-hand adventure through the contemporary uses of jazz a vocal group/choral context, ranging from open improvisation to close harmony.

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**Sylvain Kwami Gameti, Togo:**  
**In Africa, the drum speaks!**



**Sylvain Kwami Gameti**, former conductor of the choir of the University of Lomé, conductor of the National Choir of Togo since 2009 and current conductor of the African Youth Choir, a member of the boards of the Confederation of African Music Choir and the International Movement A Coeur Joie International. He is also President of the Togolese Association of Choir Music Composers and Music teachers and Director of the Institute of Music Choir at Lomé in Togo where he teaches choral conducting and African music. In his career, he has led choral conducting workshops and harmonization of African traditional songs. Sylvain is also a composer of great stature.

In Africa, specifically in the Gulf of Guinea, the drum is the instrument king. It is the centre of the instrumental arrangement accompanying dances and is also equipped with a communication mediating function. It is called speaker drum and has, in this case, its own language that this seminar will attempt to elucidate. In his role as communicator, this drum, great spokesman of the chieftom and families, a real mysterious phone, talks to people, by the power of its resonance. In a combination of theory and practice, we will illustrate the mechanism of how this drum language, a real means of communication alongside verbal language, is used in traditional societies. This new language that the world will discover in Barcelona, will not only be a contribution of Africa to the development of music in the world, but above all, the opportunity of a deep human adventure, with songs and dances that participants will experiment with great joy. The sound of drums, songs and dances of the different movements symbolize the union and are carrier colors and a message of peace.

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**Vanessa Paloma Elbaz, Morocco:**

**Sephardic oral traditions in the Mediterranean Basin**



**Vanessa Paloma Elbaz** is an expert on Judeo-Spanish women's songs and their connections to women's spiritual expression. She's a Senior Fulbright Scholar and Artist in Morocco and has been uncovering the metaphoric meaning of these ancient texts that are embedded in the collective memory of the Jewish community of Northern Morocco. Their songs have veiled themes that drive the importance of continuity and preservation of Jewish identity by maintaining close ties to religion, family, tradition and sexual purity.

Women in the Mediterranean Basin transmit knowledge and moral lessons through song and poetry. For generations, certain narratives continue to be passed down from mothers to daughters. It is through these narratives that core communal imperatives are engrained into the fabric of society's beliefs. With the advent of literacy, writing, the enlightenment and modernity, many of these oral traditions have declined in use. Yet, the remaining traces offer what was once a rich tradition. This presentation will focus on the feminine songs of one pan-Mediterranean group: The Sephardim, or the Jews exiled from Spain and Portugal in the fifteenth and sixteenth centuries. The Jews expelled from the Iberian Peninsula in 1492 sing songs that form part of the pan-Hispanic Romancero. They sing secular and religious songs as well as celebratory songs during the week-long wedding celebration. Using this group, she will show how in the Mediterranean, oral traditions have been used to transmit society's most intimate and core imperatives.

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**Elena Sharkova, U.S.A.:**

**Re-imagining your choral rehearsal and performance**



**Elena Sharkova** was born in St. Petersburg and holds a graduate degree in conducting from Rimski-Korsakov State Conservatoire. Residing in the US since 1993, Elena has had a busy career as choir and orchestra director, university professor, lecturer, and music editor. She's the chorus master for the fully-professional Symphony Silicon Valley and Artistic Director of Cantabile Youth Singers. Ms. Sharkova enjoys working with people of all ages and abilities and has conducted in seventeen countries on three continents. She advocates passionately for the importance of informal singing and building communities through joyful and meaningful music-making, combining singing with movement and improvisation.

Can you imagine a choir room without chairs where singers move freely, using physical improvisation to learn and interpret choral music? What would your choir sound like if every chorister could sit, stand, move, and sing with the original alignment and breathe while feeling light, invigorated, calm, free and confident to explore any genre of music?

In this session, Elena Sharkova and members of Cantabile Youth Singers will lead attendees in a series of interactive exercises that nurture and train singers of all ages and abilities as well as beginning and advanced conductors. The practice of "embodying the sound" helps singers to internalize all elements of music on a deeper somatic level, to develop healthy vocal technique and solid memory, and to awaken a keen intuition in interpretation of music. The improvisational and interactive nature of this practice deepens the interpersonal relationships in choirs as they build trust between singers and the conductor.

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**Elise Bradley, Canada:**

**Choral Sound Concept: Vision, visualization and vowels**



This season marks **Elise Bradley's** sixth year as Artistic Director of the Toronto Children's Chorus. A passionate musician, career educator, award-winning conductor, and internationally respected adjudicator and clinician, she served for many years as Head of Department, Music at Westlake Girls' High School in Auckland, where her Key Cygnetures choir won coveted awards in both Austria and New Zealand. Since arriving in Toronto, Ms. Bradley has garnered praise for her artistry and for her deep commitment to children and the art of treble choral music.

Elise Bradley has long been an advocate of vowels as the key to the language, the sound, and the tuning. With the use of a choral sound concept, young choristers have been able to perform with unified intonation and with a blended healthy sound. Ms. Bradley continues to receive many invitations to give workshops and provide mentorship on this important topic. Her presentation will include a lecture, an interactive exercise of 'before' and 'after' choral recordings to illustrate the benefits of vowels for tuning, and brief interactive quizzes and exercises for workshop participants.

What is the vision for your choir? How can you visualize and actualize your vision? How can vowels impact on the vision and the visualization? This seminar addresses vowels and vocal techniques for vocal quality and tuning as part of a choral sound concept, paying attention to detail!

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**Marita Goga, Germany and Simon Halsey, U.K:**  
**Mediation process and choral management**



**Marita Goga** founded the agency Marita Goga – music arts conception on 1 January 2004. It is the outcome of a number of successful activities, for instance the founding of

the vocal ensemble Opus Vocale and the increased demand for coaching young artists. She studied education, geography, sociology, psychology and music at diverse universities in Berlin. Her work has included exhibition organiser, PR director of a consulting firm, and coordinator of public relations in the Government of a Federal Land.



**Simon Halsey** is a sought-after conductor of choral repertoire at the very highest level, and an ambassador for choral singing across the world. He is Choral Director of

the London Symphony Orchestra and Chorus, Chorus Director of the City of Birmingham Symphony Orchestra Choruses, and Director of the BBC Proms Youth Choir. Halsey is also Conductor Laureate of the Rundfunkchor Berlin, Artistic Director of the Berliner Philharmoniker's Youth Choral Programme, and Artistic Advisor of the Schleswig-Holstein Musik Festival Choir. Since 2016 he added the roles of Artistic Director of the Orfeo Català Choirs and Artistic Adviser to the Palau de la Música, Barcelona. Halsey is Professor and Director of Choral Activities at the University of Birmingham.

A conductor has different roles and competences. If there was a continual conflict between two or more persons or groups it could be time for a mediation.

The conductor and his roles in internal and external processes between flexibility and control are basics (The leadership quarterly: Mumford, M.D., Scott, GM, Strange, J.M).

The questions are: What is the conductor able to do? What can he/she do to avoid conflicts? What could happen if he/she did nothing? When does a choir require a mediator? Why does a choir need an external mediator? Who can act as mediator?

What is a mediation and how the process is created is explained by Marita Goga with examples by Simon Halsey.

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**Rita Ferrer, Joan de la Creu Godoy, Miquel Alsina, Anna Ribera and Ivet Farrés, Catalonia:**  
**Painting the values, singing the colors**



**Rita Ferrer** is a professor of Music at the University of Girona in the Faculty of Education. She teaches Choral conducting, Teaching Music, Voice training and Music Education for future primary teachers. She is the conductor of Coral Violets (children) and Coral Nit de Juny. She is the Founder and Director of the music school of Palafrugell.

**Ivet Ferrés** is a professor of Music at the University of Girona in the Faculty of Education. She teaches Music Didactics for future primary and kindergarten teachers. She has the bachelor in Music Education and a Masters in New Technologies (E-learning) and at this moment, is persuing a PhD in Arts and Education at the University of Girona. She is a member of the University of Girona's choir.

**Joan de la Creu Godoy** has a bachelor's degree in Philosophy and Letters specialized in Musicology at the Autonomous University in Barcelona. Bachelor in Music specialized in Guitar in Liceu Higher Conservatory in Barcelona. A Doctor in Philosophy and Educational Sciences from the University of Barcelona, he is a professor of Music at the University of Girona. He is the conductor of the Girona University Choir that was founded in 1998 together with Dra Rita Ferrer.

**Anna Ribera** obtained the Diploma of Teaching Studies, specialized in Music Education at the University of Girona. She has the Bachelor degree in music, specialized in viola performance in Liceu Higher Conservatory. She has a post-graduate degree in Culture and Education from the University of Girona.

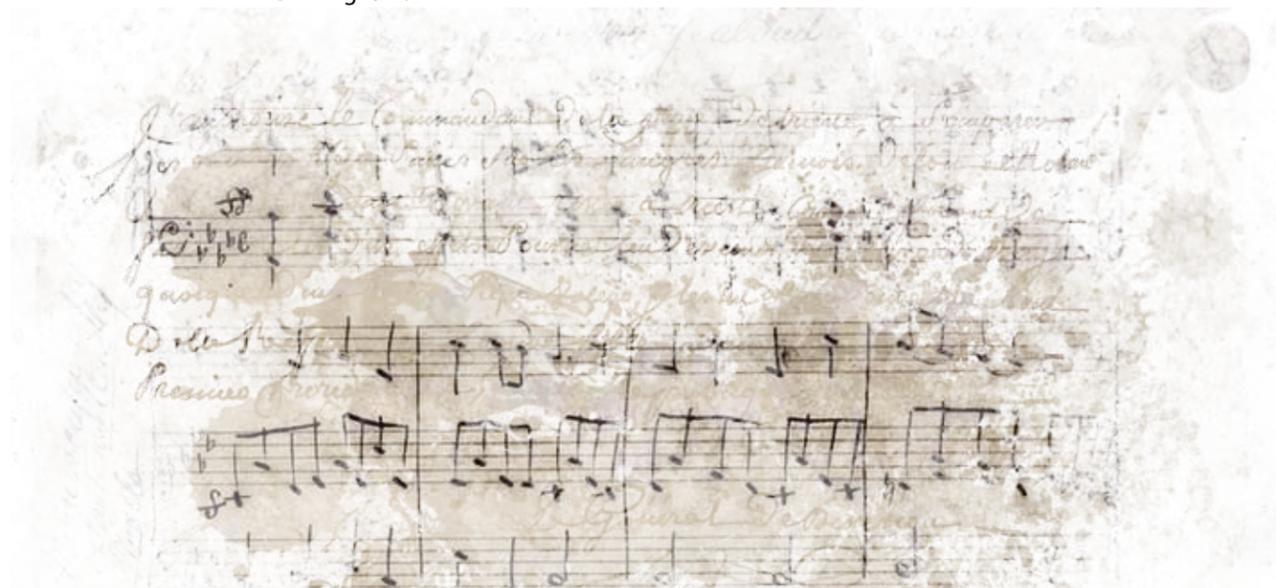
She currently works as a music teacher, specializing in musical education of children up to 3 years old.

**Miquel Alsina** earned a Bachelor and PhD of Arts (History of Art / Musicology) at the Universitat Autònoma de Barcelona. He also completed advanced studies in music theory and composition at the Conservatori Superior de Música de Barcelona. He works as a music teacher specialist in Cendrassos Secondary School (Figueres) and as an associate lecturer in the Faculty of Education and Psychology of the University of Girona.

This talk emerged from a response to some personal and professional concerns about choral singing. All are teachers at the University of Girona, teaching music to future preschool and primary school teachers. The observation of diverse musical weaknesses of our students led them to investigate and conceive a methodology which consists in learning musical contents through singing. During choral singing, they can develop musical skills and study habits without being completely conscious of them. Most of the teacher's values, as well as social and communication skills, can also be improved through choir practice. They see choral singing as a learning strategy in itself which allows people to discover and cultivate musical sensitivity. They also want to emphasize the role of music teachers and conductors as professionals who promote a practice through musical perception, production and reflection.

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**Vahram Sargsyan**, Armenia-Canada:

## The Colors of the human voice: rediscovery



**Vahram Sargsyan** (Sarkissian) is an Armenian Canadian composer, conductor and experimental vocalist living in Montreal, Canada. His style represents a multicultural 'palette' of sounds and creative ideas influenced by numerous traditions and practices spanning from V century Armenian medieval chants to previously unreported endogenous vocal extended techniques. As an experimental vocalist he developed a distinct vocal identity with a rich assortment of techniques and several signature sound production methods. His studies include degrees in composition and choral conducting at the Yerevan Komitas State Conservatory in Armenia as well as a graduate degree in composition at McGill University.

What are the real sound production capabilities of the human voice? How can we expand the technical component of choral singing? What can we observe, learn and possibly borrow from the world's diverse singing practices? How feasible are vocal extended techniques in a choir? In his lecture Vahram Sargsyan will observe the human voice from a novel perspective by presenting and demonstrating many extended vocal possibilities deriving both from ancient music traditions throughout the globe and from his own research and exploration. He will discuss many non-conventional singing techniques and features such as: Throat singing styles, vocal fry, whistle register, M4 register etc.; ingressive singing possibilities; vocal percussion tips; multiphonics, etc. The lecture will also focus on problems of implementation of some extended techniques in the choir as well as some difficulties and possible obstacles during the learning process.

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**Alan C. McClung**, U.S.A.:

## Strategies to teach sight-singing successfully



**Alan C. McClung** joined the University of North Texas College of Music faculty in 2002. In addition to supervising student teachers, he teaches graduate and undergraduate music education courses in choral conducting and secondary choral methods, including Up Front!, UNT's eighty-voice pedagogical choir for music education. With a Ph.D. in Music Education from Florida State University, Dr. McClung's professional experience includes teaching and conducting at all levels. In addition to six European concert tours, his middle, upper, and college choirs have performed numerous invited concerts for a variety of state and regional music conferences. He has conducted a variety of state and regional honor choirs and has served as guest conductor for the award winning Landesjugenchor from Koblenz, Germany. As chorister and soloist, Dr. McClung spent three seasons singing with the Atlanta Symphony Chorus and Chamber Chorus under the direction of Robert Shaw.

In the past, singers supported their ability to read music by learning to play an instrument, most notably the piano. Today's choral conductor is confronted with many singers who are unable to play an instrument, unable to read music, and use rote learning and sight-guessing as their primary means to learn music. For the contemporary choral conductor, the responsibility to teach music reading skills has become a skill-set requirement. Consider how we learn any skill. We start at the beginning, practice each step, and move to the next sequential level. When systematic instructional strategies are appropriately sequenced and effectively applied, sight-singing becomes a skill accessible to all choristers, including unchanged, changing, and changed voices.

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**Valér Jobbágy**, Hungary:

## Polyphony then and now



The Hungarian choral conductor and music pedagogue, **Valér Jobbágy**, studied at the Pécs Secondary School of Arts - clarinet studies (1961-1965); Liszt Ferenc College of Music - Secondary School Singing Teacher and Conducting Department (1965-1970); Liszt Ferenc College of Music - clarinet artist teacher (1966-1972). In 2003, he earned DLA degree at the Liszt Ferenc Academy of Music, after a 'Summa cum laude' defense of his doctoral thesis titled "A deklamáció szerepe Giovanni Pierluigi da Palestrina motettáiban" (The Role of Declamation in the Motets of Giovanni Pierluigi da Palestrina).

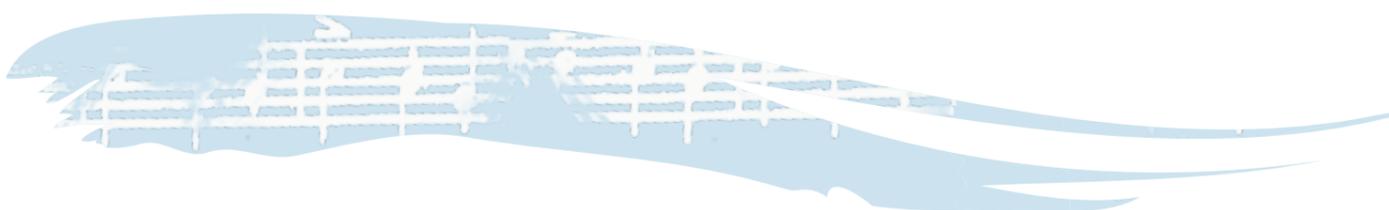
As a preface, I would like to make it clear that in the following/hereinafter I am using the term/concept of polyphony in its narrowest sense, or in other words polyphony is the exact opposite of homophony. I find this necessary to point out from the beginning, because there have been and still are theories that use the term polyphony for all types of music with multiple parts. For my purposes, I would further narrow down the concept of polyphony, and at least for the period of the following essay, to restrict it to counterpoint.

I would like to justify my method with the fact that starting from the moment when music with multiple parts was born, but no later than from the disassociation of 2-3 voices it programmatically bound itself to counter-motion, or in other words the independent movement of parts and the leading of parts. This independence survived for centuries, both in the melodic and the rhythmic sense.

We might ask why is vocal polyphony so important to us?

The first and most conclusive argument for this is that all of European music, including half a millennium of instrumental music is in some way the product, imitation, parody, contrafactum or later divergence of vocal polyphony, or in one word is its descendant.

The goal of my presentation is to trace intellectual and the emotional roots of music through the vocal music of later periods. In particular primarily European music of the 20th/21st centuries through examples that in given cases can be adopted for other musical phenomena outside of Europe as well.



**Allyson Ford & J. Kevin Ford, U.S.A.:**

## Fine tuning non-verbal gesture and building choral sound through Feldenkrais

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**Allyson Ford** is a Feldenkrais Practitioner and holds a degree in Psychology with emphasis in chemistry and physics and is certified by the Feldenkrais Guild of North America following the completion of their 4-year program of additional study. She serves as adjunct faculty in the Professional Actors Training Program, teaching movement for performing artists at Chattanooga State Community College.



Her husband, **J. Kevin Ford** is the U. C. Foundation Professor of Music and Director of Choral Activities at The University of Tennessee at Chattanooga where

he is also the Coordinator of the Graduate Music Program and teaches undergraduate and graduate conducting, graduate choral literature and directs three choruses. He holds Bachelor's degrees in choral and instrumental music education from UTC and the MME and Ph.D. in Choral Music Education from Florida State University.

One of the more challenging things to deal with as a conductor and as a teacher of conducting is to break old habits of movement. If that habitual movement triggers poor vocal technique or musicality in our singers then it is often beneficial to alter the gesture. We have found that judicious use of the Feldenkrais technique in working through conducting gestural issues makes the transition from old habit to new intentional movement much easier.

This joint session with husband and wife team Kevin and Allyson Ford will take you through exercises that address common problems in conducting and provide a more mindful approach to learning a gestural vocabulary that guides singers toward a tone more in line with the conductor's intent. Activities will include singing, conducting, and participating in group-seated Feldenkrais exercises.

**Paul Smith, United Kingdom:**

## The VOCES8 Method by Paul Smith



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**Paul Smith** is an innovative and creative performer, an inspirational educator and an empowering public speaker. As CEO of the VCM Foundation, co-founder of VOCES8 and author of *The VOCES8 Method* and *Pas de Deux*, he has enjoyed a decade of work including global travel to prestigious concert venues, schools and universities. Since its inception in 2007 the VCM Foundation has worked with more than 250,000 young people around the world, and now has its home at The Gresham Centre in London. The VOCES8 Method, written by Paul, is being used in thousands of schools in nine countries. Paul is delighted to be an ambassador for Edition Peters, as well as a board member of the 21st Century Musician programme at DePauw University, Indiana.

More than 175,000 people have now taken part in the VOCES8 Method, and it is used regularly in thousands of schools around the world. The Method, published by Edition Peters, has been translated into French and German and is currently being translated into Chinese and Japanese. The Method is designed to link specific music-making activities with academic improvement in numeracy, literacy and linguistics.

Paul will lead an interactive session with the audience, taking them on a journey which allows them to:

- Learn from a new Method which has proven international results
- Experience the VOCES8 Method as participants
- Understand the concepts behind the original idea
- Gain an understanding of how this can be used in a wide variety of choral settings
- See how the concepts can be linked to a wide range of musical repertoire
- Be a part of music making which feels simple but becomes increasingly complex
- Have fun!

**Dominick DiOrio & Kimberly Dunn Adams, U.S.A.:**

## A colorful melting pot: New choral music by young American composers



The music of young American composer **Dominick DiOrio** has been called "a tour de force of inventive thinking and unique colour" (Gramophone). DiOrio's music is widely performed, published, and recorded, having been presented across the world. DiOrio is the youngest-ever tenured member of the conducting faculty at the Indiana University Jacobs School of Music. He is the director of NOTUS, an elite chamber chorus. DiOrio earned the DMA, MMA, and MM degrees in conducting from the Yale School of Music, and the BM in composition from Ithaca College.

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**Kimberly Dunn Adams** is the Director of Choral Activities at Western Michigan University, where she directs the University Chorale, Collegiate Singers, and Grand Chorus. She also directs the graduate program in choral conducting and teaches choral

literature, choral conducting, and advanced conducting. Adams holds a BA in religion from Oberlin College, a BM degree in vocal performance from Oberlin Conservatory, and the MM degree in choral conducting from the Yale School of Music.

American conductors Kimberly Dunn Adams (Western Michigan University, USA) and Dominick DiOrio (Indiana University, USA) present a session on American choral music of the 20th and 21st century featuring a curated collection of works in diverse styles by living composers. Notable composers featured in the session will include Ysaye Barnwell, Abbie Betinis, Chen Yi, David Conte, Shawn Crouch, Dominick DiOrio, Stacey Gibbs, Cristian Grases, Sydney Guillaume, Jocelyn Hagen, Jake Runestad, and Zachary Wadsworth. Attendees will receive complimentary scores as part of the interactive session, which will include a combination of lecture, listening, and singing.

**Ēriks Ešenvalds**, Latvia:

## Description of the compositional process of the Nordic Light multimedia symphony



The Latvian **Ēriks Ešenvalds** is one of the most sought-after composers of his generation, enjoying a busy commission schedule. Performances of his music are heard on every continent, and his compositions appear on recording labels including Decca Classics, DG, Hyperion and Ondine. Ēriks also undertakes many international residencies working on his music and lecturing. After valuable years spent as a member of the State Choir 'Latvija' he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, Cambridge. As well as fulfilling commissions for choirs across the world he has also composed for the Boston Symphony, City of Birmingham Symphony Orchestra, Utah Symphony, Sinfonietta Riga and other instrumental ensembles. His major multimedia symphony Nordic Light was premiered in 2015, and full-scale major opera The Immured received its premiere at the National Latvian Opera in 2016 to great acclaim.

Cultural heritage is a witness to nations living together in peace. I will share with you the story of my travels to many countries in the far North to meet indigenous people and to record their folksongs and traditions about the Aurora Borealis, which were later included in a piece of art called "Nordic Light", my first multimedia symphony.

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**Eva Lautersztejn Pitlik**, Israel:

## Evaluating strategies to promote choral singing in Arab and Jewish primary schools in Israel



**Eva Lauter** (Lautersztejn Pitlik). Created and conducted the awarded "Cantabile" children's choir. Eva developed an inclusive pedagogy system, designed to enhance musical and social skills in children, through choral singing in a regular class. Conducted workshops and master classes at International Symposia and Seminars in Europe (Hungary, Scotland, Spain, England, Germany) and South America (Guatemala, Costa Rica), as well as in Israel. Eva wrote two books, both published by Israel's Bar Ilan University, of which a Spanish version is to be published by NOVEDUC (Buenos Aires).

Researches - such as "Sing Up", The National Singing Program for Primary Schools in England - showed the positive impact of the program, irrespective of socioeconomic status, and a demonstrable connection between social inclusion and singing development (Wales et al, 2014). The focus of our investigation project (through three years and involving 150 non-auditioned children) in Israel was evaluating the pedagogical strategies that lead to three main types of findings: promoting musical and vocal skills and social inclusion, throughout collective singing in a choral setting. They listened respectfully to each other and sang together in both Hebrew and Arabic. The students gained positive self-esteem, pride in belonging to a performing team, and a sense of contribution to the community through their own voice.

In this presentation, you will be invited to experience the implementation of the inclusive pedagogy which was developed. It might be interesting for music educators/ conductors to investigate whether a similar initiative could be implemented in their own countries.

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**Grant Hutchinson**, New Zealand:

## Let's talk digital: what the new media can do for your choir



**Grant Hutchinson**, Chief Executive of the New Zealand Choral Federation since 2008, is passionate about choral music. A science and marketing graduate, he has honed his skills in business administration while also taking an active role in choral direction in both South Africa and New Zealand. Hutchinson successfully uses digital media to promote choral membership and to grow and strengthen audience numbers, as well as communicate with the Federation's members. He enjoys sharing his experience and assisting choirs to expand their audiences through the wide (and sometimes bewildering) range of digital media.

The musical landscape has changed dramatically over the past decade. Live choirs now compete with online music videos, and it is becoming increasingly challenging to attract both choral singers to choirs and audiences to concerts. How can you maximize your choir's online presence to take advantage of the opportunities that digital media offer?

Grant Hutchinson, Chief Executive of the New Zealand Choral Federation will explain some of the current trends in the musical digital world and discuss a range of topics: Designing and optimising your choir's website. Making a splash with social media. How YouTube is driving innovation. eNewsletters. Finding choral music and other resources for choral musicians online. Live-streaming performances. Virtual choirs and the use of digital media in live performances. The digital music stand and other innovations

Where is your own choir currently placed in the digital media spectrum? At this interactive session, you will receive many useful tools for developing a new digital strategy for your choir or choral association.

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**Lluís Vila Casañas**, Catalonia:

## Relative tuning on choral music



**Lluís Vila Casañas** was born in Sabadell, Spain. For four years he was chief conductor of the Choir Prince of Asturias of Oviedo. In 1989, he moved to Vienna to study at the School of Music in that city, with Leopold Hager and Günther Theuring. Scholarship for Spanish institutions and various Austrian, graduated five years later in orchestra conducting and choir conducting. During these years he was a member of the choir Arnold Schoenberg, Vienna. For five years he was director of the Wiener Motettenchor the Kirchenchor Mariahilf and directed other ensembles as the Orchestra Tonkunst Austrian, Vienna Waltzes Orchestra, the Chamber Opera House in Vienna, the Wiener Singakademie, etc.

This presentation aims to illustrate as clearly and succinctly as possible the problems associated with tuning systems. Based on the study of the main musical temperaments and using some examples from the choral repertoire, the presentation then proposes possible solutions to the various difficulties that the melodic and harmonic characteristics pose at all times.

A fixed-pitch instrument will always need to be guided by a temperament. However, this is not the case for adjustable-pitched instruments and therefore, of course, the voice. The voice, and by extension a choir, does not need to consider which temperament to follow. Instead, the choir use their ear to sing a melody. If they pay attention, they will have to adjust the pitch of certain notes, depending on whether they are singing in unison or in harmony. In fact this is a very common occurrence, even if they are not fully aware of it happening.

2001-2016 he was the conductor of Coral Sant Jordi and professor of choral conducting at the Esmuc (Highschool of Music of Catalonia). He is currently music director of the Festival International de Música de Cantonigròs.

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**Morag Atchison & Karen Grylls, New Zealand:**

## Colors in the Choral Aesthetic: the soloist and the ensemble



**Dr Morag Atchison** is one of New Zealand's leading sopranos and vocal pedagogues. She studied at the University of Auckland and the Royal Academy of

Music (London), was a Kathleen Ferrier finalist, and a prize winner in the Royal Over-Seas League Competition. She has sung many operatic roles working with NZ Opera, the NZSO, English Touring Opera and Aspen Festival Opera. Morag also sings with the internationally acclaimed national chamber choir Voices NZ.

The art of 'solo singing' often abandons the importance of the ensemble skills that are crucial for our young singers who aspire to be professional artists. The singing teacher is often concerned that the developing soloist will be asked to blend, rather than sing with their solo colour, and they are consequently hesitant to allow their singers to sing in a choir.

It seems inevitable that choirs and voice teaching in the 21st century must reconsider their sound worlds and work together.

In our choral rehearsals, expertise in language, story-telling and vocal pedagogy is no longer left solely to the conductor. Matters of vowel colour, breathing and language, both in rehearsals and sectionals become the domain of the vocal coaches and teachers. As a result, conductors have the possibility to create a sound world for the ensemble, inhabited by both solo and choral aesthetics.

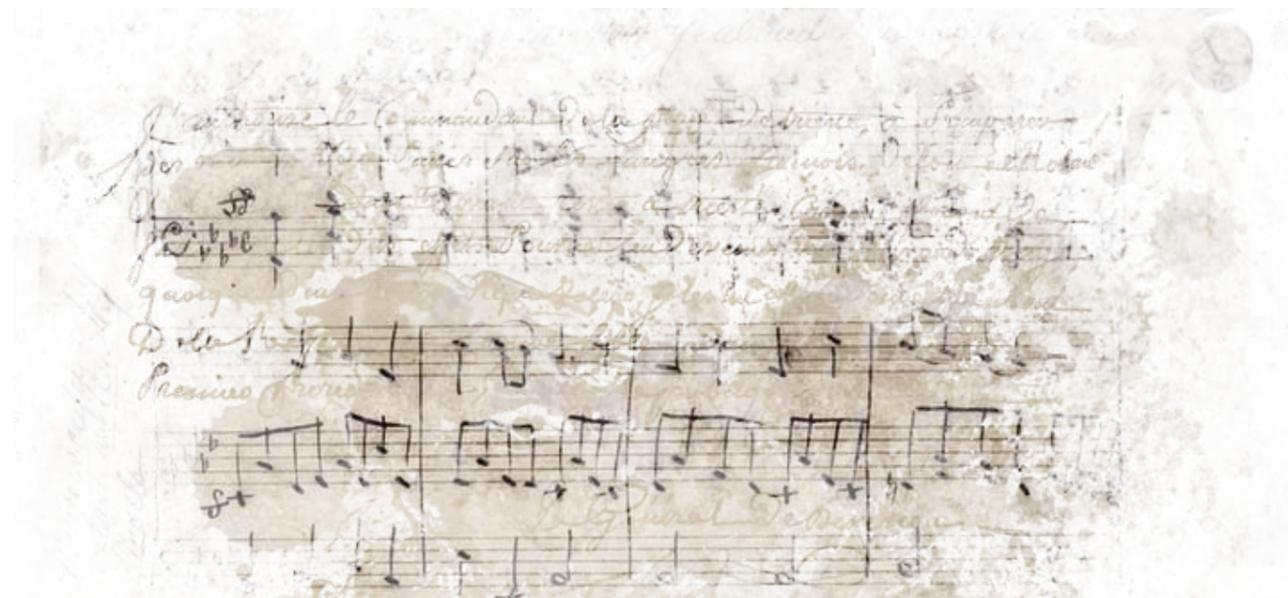


**Dr Karen Grylls** founded Voices New Zealand Chamber Choir in 1998. She is Associate Professor in Conducting and Programme Coordinator of Choral Studies at

the University of Auckland where she teaches conducting and directs the University of Auckland Chamber Choir. She is also Artistic Director of the Choirs Aotearoa New Zealand Trust, the managing body for the NZ Youth Choir and Voices NZ. Dr Grylls was Conductor and Artistic Director of the New Zealand Youth Choir and Toronto's Exultate Chamber Choir.

JULY  
27 · 9.30 h  
Aula 40.502  
Campus  
Ciudadella

JULY  
29 · 11.00 h  
Sala  
Tete Montoliu  
L'Auditori



**Patrick K. Freer, U.S.A.:**

## Growing the population of male choral singers, boys tell us how



**Patrick K. Freer** is Professor of Music at Georgia State University. His degrees are from Westminster Choir College and Teachers College, Columbia University. Some of his most recent professional activity has been as keynote speaker and guest conductor for the 2015 International Symposium of Singing and Song (St. Johns, Canada). He was recently inducted into the Westminster Choir College "Music Education Hall of Fame."

Dr. Freer is immediate past Academic Editor of Music Educators Journal and has authored multiple book chapters, and over 120 articles in most of the field's leading national and international journals. Dr. Freer's research focus is on the sociological and pedagogical factors impacting the singing of boys during and beyond the adolescent voice change.

There has been a large amount of recent international research conveying the thoughts of boys about singing, their changing voices, choral instruction, and the recruitment and retention of young male singers in choirs. This session will present the first meta-analysis of all narrative research about adolescent boys and choral singing, with specific attention to three areas:

- 1) what attracts boys to choral singing,
  - 2) what deters boys from choral singing, and
  - 3) what are boys' suggestions for reform in choral pedagogy and performance?
- This session will include the presentation of relevant information about male adolescent development and voice change as it relates to the boys' comments. The goal of the session is to identify and share common themes among this growing body of narrative literature so that teachers, conductors and researchers can positively address one of the most pervasive problems in our field: the lack of choral participation by adolescent boys.

JULY  
27 · 9.30 h  
Sala  
Tete Montoliu  
L'Auditori

JULY  
28 · 9.30 h  
Sala  
Tete Montoliu  
L'Auditori

**Sharon J. Paul, U.S.A.:**

## Conducting with the Brain: Techniques to Increase Singer Engagement in Rehearsal



**Sharon J. Paul** is Professor of Choral Conducting, Director of Choral Activities, and Chair of Vocal and Choral Studies at the University of Oregon, where she teaches graduate courses in choral conducting, repertoire, and pedagogy, and conducts the University Singers and the internationally award-winning Chamber Choir. She earned her Doctor of Musical Arts in choral conducting from Stanford University, a Master of Fine Arts in conducting from UCLA, and a Bachelor of Arts in music from Pomona College. Dr. Paul served as Artistic Director of the San Francisco Girls Chorus (SFGC) and conductor of Chorissima and Virtuose. In the fall of 2014 she received the University of Oregon's Fund for Faculty Excellence Award.

In the last twenty years, scientists from around the world have made great strides in unraveling the mysteries of the brain, in particular how people learn, retain, and recall information. At the same time, in our increasingly connected digital age, the demands for our singers' attention have grown, challenging a conductor's ability to maintain singer focus during rehearsal. Fortunately, the field of cognitive neuroscience has provided educators with excellent tools for increasing student engagement in the classroom. Using the University of Oregon Chamber Choir as a demonstration group, this session will explore how to adapt these techniques for conductors to use in a rehearsal setting. Utilizing these brain-compatible techniques will assist conductors in leading well-paced, efficient, engaging, and enjoyable rehearsals, where singers remain focused and active throughout, and better able to retain what they have learned between practices.

JULY  
27 · 11.00 h  
Auditori  
Campus  
Ciudadella

JULY  
29 · 9.30 h  
Auditori  
Campus  
Ciudadella

**Jean Sébastien Vallée**, Canada:

### Audiation: a new approach to conducting



**Jean Sébastien Vallée**, conductor, scholar, clinician, and adjudicator, Maestro Vallée is a rapidly rising conductor on today's concert music stage. He's Director of Choral Studies and Chair of the Conducting Area at the Schulich School of Music of McGill University in Montréal. Prior to his appointment at McGill University, he served as Director of Choral Studies at California State University in Los Angeles, and was on the choral faculty of the University of Redlands. Maestro Vallée is also founder and director of INSPIRAVI, director of the renowned choir of St. Andrew and St. Paul, and artistic director of the Ottawa Choral Society.

Audiation is to sound what image is to imagination. Coined by music education researcher Edwin Gordon, audiation refers to mentally hearing and comprehending music without the presence of physical sound. Traditionally, the cognitive act of audiating has been used in the musical training of children and young musicians. However, this key concept is not limited to music education and is a necessary skill for conductors and choristers of all levels. Conductors must have a clear audition prior to conducting a musical score. By doing so, they can find appropriate gestures to communicate their musical intentions to the ensemble. This interactive session will include a lecture and a masterclass section using the assembled-audience as demonstration choir to explore the different levels of audiation and its communication from the conductor's imagination to the singer's mind. This presentation aims to shed new light on the act of conducting by bringing the musical score and its mental representation to the center of music making.

JULY  
28 · 11.00 h  
Aula 13.007  
Campus  
Ciutadella

JULY  
29 · 11.00 h  
Sala  
Oriol Martorell  
L'Auditori

**John Rosser**, New Zealand:

### Choral theatre or how to win an audience and keep it!



**John Rosser** MA (Doub Hons), LTCL trained as a choral conductor under Professor Peter Godfrey, was a founder member of both the NZ National Youth Choir and the New Zealand Singers, and sang as a baritone soloist. In 1985 he formed the chamber choir Viva Voce, which he has now led in some 350 concerts, broadcasts, and recordings, while appearing as guest conductor for many other choirs and orchestras. Since 1996 he has worked as Associate Conductor and Chorus Director for New Zealand Opera, preparing over 50 operas for the company and conducting five. Chair of the New Zealand Choral Federation and Artistic Director of Sing Aotearoa and has led NZ's successful bid to host the next World Symposium on Choral Music – in Auckland in 2020.

In an era of increasingly visual, interactive and rapid-fire entertainment – typically consumed at home – the traditional choral concert model is under severe threat. Choirs need to find a response to the falling audience numbers that have beset live music performance almost everywhere.

Most choral people spend a large proportion of their time together in the rehearsal room, focusing inward on the many challenges and rewards involved in building a happy choir. It is easy, even tempting, to forget that in the end we have an audience to entertain...and in such a compelling way that they will want to keep coming back.

Drawing inspiration from the original Greek meanings of 'choral' and 'theatre', this talk explores with conductors, choristers and administrators what we as choirs have to sell, how to engage our audiences more fully, where our concert styles should be heading and what the barriers are to getting there.

JULY  
28 · 11.00 h  
Sala  
Oriol Martorell  
L'Auditori

JULY  
29 · 9.30 h  
Sala  
Tete Montoliu  
L'Auditori

**Kari Ala-Pöllänen**, Finland:

### Co-Operative Children's Choir Conductor: Choir Performing With or Without a Conductor



**Kari Ala-Pöllänen** is a versatile musician and conductor having wide experience in various sections of music and playing several instruments himself. He first graduated as a school teacher and then studied musicology and orchestral and choral conducting.

In Finland he has acted as a music teacher, symphony orchestra-, folk- and jazz musician and conductor, as chorister and ensemble singer and superintendent of music as well as a writer of school music text books and encyclopaedia. He is the artistic director of international choral festivals, and works as a jury member of choir competitions.

It is about questioning some habits and traditions in choir conducting and introducing new ways of thinking about the role of a conductor, particularly in children's choirs. It is, as well, focusing on the educational task of the children's choir activity.

Questions and matters to be discussed: What is the choir conductor needed for? What is needed to become a choir conductor?

Are these pairs of concepts opposites or possible to combine in children's choir:

Conduct (lead, direct...); Co-operation; Artistic ambition / professionalism; Educative ambition; Calculated creation; Reducing the stress factor

What is co-operative conducting? Principles of co-operation

Focusing on basics: Conducting habits

Main questions: Why am I doing like I do? What is important/ needed to do?

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28 · 9.30 h  
Aula 40.502  
Campus  
Ciutadella

JULY  
29 · 11.00 h  
Aula 40.502  
Campus  
Ciutadella

**Maud Hamon-Loisance**, France:

### The body in the service of the voice



**Maud Hamon-Loisance**, born in 1984, studied singing, orchestra, and choir conducting at Lyon Conservatoire Supérieur de Musique in Lyon. She obtained her Master's degree in 2010. Her passion for small ensemble vocal music prompted her to create and direct Epsilon, a professional vocal group with which she has been performing 16th-century vocal music for the past 10 years. Maud has conducted children's and student choirs, and taught choral conducting at the Conservatoire of Grenoble. At the 2014 Guido d'Arezzo competition, she was awarded the second prize with female choir Métaphores, as well as the prize for best conductor. She was also awarded at the 5th International Conductor's Competition in Ljubljana (Slovenia).

To get the best sound from the choir, singers have to be connected with their body and to each other. It is essential to work on the body to find a good balance, a good tone, a good ear and good energy. In our daily life as conductors with children, teenagers, youths or beginner adult singers, we encounter people who are inhibited, stressed, shy, ill at ease, or sometimes full of energy and very dissipated.

In her work with non-professional singers for 13 years, she has tried plenty of exercises to make people feel comfortable with themselves and to help them focus. She has been inspired in her practice by pantomime, theatre, improvisation or dance. Many different approaches that allow connecting the body and its movement using expressivity, breathing and listening, without being in a cerebral way of singing. The way every singer deals with his own interiority can change the sound of the group. It is a process that she'll share through exercises, explanations and questioning.

JULY  
28 · 14.30 h  
Sala  
Tete Montoliu  
L'Auditori

JULY  
29 · 14.30 h  
Sala  
Tete Montoliu  
L'Auditori

**Marjolein Verburg & Anne-Christine Wemekamp, Netherlands:**

## Choral Sound 10 approaches to develop the sound of your choir. The benefits of singing in school using the Kodály-approach.



**Ms. Marjolein Verburg, MA**

Master in clinical developmental psychology

(University of Amsterdam)

Former Conductor Netherlands Childrens Choir-junior  
Singer in Wishful Singing-female a cappella.

In this lecture Ms. Marjolein Verburg, speaks about how children can develop their social skills through music education using the Kodály-approach. Social skills are the behaviors that we use in order to communicate effectively with other people. Developing social skills is one of the most important developmental tasks in childhood. Play is an important setting to learn the implementation of appropriate social skills. Musical play unites social groups, draws the withdrawn into the group and stimulates participation and sharing.

Answering questions like: Which methods are frequently used by psychologists to train social skills with children? And how does this link to music education using singing and singing games as applied in the Kodály approach? In the second part of this lecture, participants will learn songs and games that are beneficial for social skill development of children. This part of the workshop is led by Ms. Anne-Christine Wemekamp. For the Wishful Singing Foundation, she has created a multiannual curriculum, called Wishful Music Education (Wishful ME). Music lessons derived from this curriculum not only benefit the social skills of children, but also stimulate the creative and cognitive talent. Over the years, children will be taught to read and write music.



**Ms. Anne-Christine Wemekamp**

Music professor  
Royal Conservatoire

The Hague, the Netherlands  
Director Wishful Music Education

Singer in Wishful Singing-female a cappella.

JULY  
28 · 14.30 h  
Sala  
Oriol Martorell  
L'Auditori

JULY  
29 · 14.30 h  
Sala  
Oriol Martorell  
L'Auditori

**Michael Barrett, South Africa:**

## South African Music: Where Africa Meets the West



**Michael Joseph Barrett** is the Director of Choral Activities at the University of Pretoria, South Africa. He is the conductor of the University of Pretoria (Tuks) Camerata and a lecturer in Choral Music Studies in the Department of Music.

He obtained the degrees BMus in Performing Arts (cum laude) in 2005 and MMus (Performing Arts), specialising in choral conducting from the University of Pretoria. He holds a Postgraduate Certificate in Education (PGCE) from UNISA and a Performance Licentiate in singing (2008). Barrett has recently completed his Doctorate of Music in Choral Conducting and is an active composer and arranger.

South Africa is a singing nation. Known by many as the "Rainbow Nation", it is no surprise that the music is reflective of a colourful and vibrant nation. This multi-cultural society combined with a nations' love for singing, has resulted in a pulsating fusion of African and Western elements, creating a unique style of choral music. It is the music of our present that reflects a young, strong and united people and a nation that is still growing. South Africa is a richly diverse nation with a plethora of musical styles that originate from the numerous cultural groups. Composers today are combining the unique essence of Western and African harmonies, textures, rhythms and texts aiming to address the on-going societal challenges. Music as a tool for change, both political and social, is very much at the forefront of choral compositions in South Africa. For over twenty years composers have intentionally fused these elements together. Although this could be expected due to South Africa's pluralistic environment, there have been specific motivations for these conscious decisions.

This interactive workshop/lecture presentation will explore these issues through selected South African compositions.

JULY  
28 · 11.00 h  
Aula 40.502  
Campus  
Ciudadella

JULY  
29 · 9.30 h  
Aula 13.007  
Campus  
Ciudadella

# Special Lecture



**Eric Whitacre, U.S.A.**

## Conversation, Questions & Answers

Grammy-winning composer and conductor **Eric Whitacre** is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 110 different countries. A graduate of the prestigious Juilliard School of Music, Eric was recently appointed Artist in Residence with the Los Angeles Master Chorale having completed a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK.

As conductor of the Eric Whitacre Singers he has released several chart-topping albums including 2011's bestselling *Light and Gold*. A sought after guest conductor, Eric has conducted choral and instrumental concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Minnesota Orchestra. In addition to several collaborations with legendary Hollywood composer Hans Zimmer, he has worked with British pop icons Laura Mvula, Imogen Heap and Annie Lennox.

A charismatic speaker, Eric has given keynote addresses for many Fortune 500 companies and global institutions including Apple, Google, the World Economic Forum in Davos, the United Nations Speaker's Programme and two main stage TED talks.

JULY  
26 · 11.00 h  
Sala  
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# PRESENTATIONS

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To complete the extensive WSCM11 program, we offer different presentations every day that we have classified into six major themes: Choral Activities, Composers, Educational Projects, Choral Heritage, Publishers and Institutions.

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✉ email: [office@ifcm.net](mailto:office@ifcm.net)

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## July 23•2017

Legend	Presenter	Title	Beginning	Location	Room
H	Cristina Gallo (Argentina)	Carlos Alberto Pinto Fonseca's choral works with afro-brazilian elements from candomblé and umbanda. Contributions for its interpretation	12:30	ESMUC	Aula A347
I	MCC - Moviment Coral Català - Ariadna De Casacuberta (Catalonia)	Presentation Moviment Coral Català	12:30	ESMUC	Aula A348
C	Raul Talmar (Estonia)	Pearls of Estonian contemporary choral music	12:30	Campus Ciutadella	Sala 40.S02
A	Taum Karni (Israel/Netherlands)	The Miracle of REVOICE - 40 singers, 21 countries, 5 conductors, one choir! Building and developing an entirely self-sustained young international choir	12:30	Campus Ciutadella	Sala 13.007
P	Carus Verlag - Jan Schumacher (Germany)	Contemporary Choral Music by Carus	14:30	ESMUC	Aula A347
E	Ester Bonal (Catalonia)	Xamfrà Project	14:30	Campus Ciutadella	Sala 40.S02
H	Isak Lucena Santos (Brazil)	History of Choral Music in Brazil	14:30	Campus Ciutadella	Sala 13.007
P	Norsk Musikvorlag (Norway)	New and wonderful Norwegian choral music	14:30	ESMUC	Aula A348
A	Cantem Africa - Jordi Lluç & Mariona Mas (Catalonia)	Presentation of Cantem Africa (Singing Africa). A Solidarity and Multicultural Coral Proposal	15:45	ESMUC	Aula A347
P	Oxford University Press - Griselda Sherlaw (United Kingdom)	New and recent repertoire from Oxford University Press	15:45	ESMUC	Aula A348

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## July 24•2017

Legend	Presenter	Title	Beginning	Location	Room
C	Xavier Pagès-Corella (Catalonia)	Compositions by Xavier Pagès-Corella	12:30	ESMUC	Aula A348
I	ECA - European Choral Association - Sonja Greiner (Germany)	Upgrade - Connect - Reach out: The European Choral Association - Europa Cantat and the EC Festival in Tallinn 2018	12:30	ESMUC	Aula A347
A	Fiestalonia (Catalonia)	Participation in international Festivals	12:30	Campus Ciutadella	Sala 40.S02
C	Josep Vila Casañas (Catalonia)	Compositions by Josep Vila i Casañas	12:30	Campus Ciutadella	Sala 13.007
P	Helbling Verlag (Austria) Jan Schumacher (Germany)	ROMANTIK a cappella (vol.1) – Secular part songs	14:30	ESMUC	Aula A347

Legend	Presenter	Title	Beginning	Location	Room
C	Jaako Mäntyjärvi (Finland)	Your commission, should you choose to accept it: the ins and outs of commissioning choral music	14:30	Campus Ciutadella	Sala 40.S02
I	EAE - Confederación de Coros del País Vasco - Jokin Babaze Aizpurua (Basque Country)	Presentation EAE	14:30	ESMUC	Aula A348
H	Paul Hille & Michael Schnack (Austria)	Experiencing the music of Carlos Guastavino through Dalcroze Eurhythmics	14:30	Campus Ciutadella	Auditori
H	Vladimir Silva (Brazil)	20th Century Brazilian Choral Music: an introduction to the sacred and secular works of composer Reginaldo Carvalho	14:30	Campus Ciutadella	Sala 13.007
P	Gremi d'Editorials de Música de Catalunya (GEMC) Francesca Galofré (Catalonia)	A look at the music publications of the GEMC	15:45	ESMUC	Aula A347
I	MUSICA - Jean Sturm (France)	Your Search Engine to the Entire Choral World	15:45	ESMUC	Aula A348

## July 25•2017

Legend	Presenter	Title	Beginning	Location	Room
A	Corearte (Catalonia)	Corearte Festival Experience	12:30	Campus Ciutadella	Sala 13.007
I	FCEC - Federació Catalana d'Entitats Corals (Catalonia)	Presentation of FCEC	12:30	ESMUC	Aula A348
P	Singerhood Marcos Castán (Spain)	Rehearsal (in love) again	12:30	ESMUC	Aula A347
A	TRC Performance Tours (U.S.A.)	Bringing your Choir to the USA	12:30	Campus Ciutadella	Sala 40.S02
I	ACDA - Tim Sharp (U.S.A.)	2017 American Choral Directors Association National Conference.	14:30	ESMUC	Aula A348
P	Edition Peters (Germany)	La voz latina. Choral music from Latin America	14:30	ESMUC	Aula A347
E	Efrem de Montellà (Catalonia)	L'Escolania de Montserrat	14:30	Campus Ciutadella	Sala 40.S02
H	Jan Schumacher (Germany)	European Choral Romantic	14:30	Campus Ciutadella	Sala 13.007
A	Jin Wang & Jordi Paradís (China)	Past, present and future of choral music in China	14:30	ESMUC	Sala d' Orquestra
A	Tour Time New Zealand (New Zealand)	Presentation Tour Time New Zealand	14:30	Campus Ciutadella	Auditori
I	ACJ - A Coeur Joie International - Thierry Thiébaud (France)	Presentation A Coeur Joie International	15:45	ESMUC	Aula A348
P	Editorial Boileau (Catalonia)	12 Christmas Cantatas for children's choir, mixed choir and chamber orchestra	15:45	ESMUC	Aula A347

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## July 27•2017

Legend	Presenter	Title	Beginning	Location	Room
A	EMJ - European Music for youth (Belgium)	Youth choir festival partnership Europe 2018	12:30	Campus Ciutadella	Sala 40.502
I	IFCM - International Federation for Choral Music	The International Choral World has Evolved; Come Share the Adventure!	12:30	ESMUC	Aula A347
C	María Guinand (Venezuela)	The Choral Works of Alberto Grau. A pedagogical and innovative proposal for music education	12:30	Campus Ciutadella	Sala 13.007
P	Carus Verlag (Germany) - Brady Allred (U.S.A.)	Great choral works in reduced scoring	14:30	ESMUC	Aula A347
C	Bernat Vivancos (Catalonia)	Compositions by Bernat Vivancos	14:30	Campus Ciutadella	Aula 13.007
I	JCA - Ko Matsushita & Haruko Kuwabara (Japan)	Japan Coral Association - its 70 years's history and main activities	14:30	ESMUC	Aula A348
E	Cantania - Milena Pi (Catalonia)	Project Cantània Schools sing at l'Auditori	14:30	Campus Ciutadella	Sala 40.502
P	Clivis Publicacions; Josep M. Serracant, Raimon Romani, Josep Vila (Catalonia)	Four Catalan Voices: Joaquim Serra, Manuel Oltra, Raimon Romani and Joan Guinjoan	15:45	ESMUC	Aula A348
I	NFK - Nordisk Korforum	Presentation of NFK Nordisk Korforum	15:45	ESMUC	Aula A347

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## July 28•2017

Legend	Presenter	Title	Beginning	Location	Room
A	Hansruedi Kämpfen (Switzerland)	The National Swiss Youth Choir- One of the first of its kind in Europe	12:30	Campus Ciutadella	Sala 40.502
H	Jordi Agustí Piqué (Catalonia)	L'Escola de Montserrat	12:30	Campus Ciutadella	Sala 13.007
P	Music Sales Limited Jonathan Wikeley (United Kingdom)	Come and Sing! British Choral Music – New Choral Works from Novello	12:30	ESMUC	Aula A347
I	Plate-Forme Interrégionale (France)	Singing Roadshow 1 # - European mobile vocal academy : A creative toolbox experimentation of collective vocal practices	12:30	ESMUC	Aula A348
H	Igor Ijurra (Basque Country)	Lorenzo Ondarra. A bridge between the tradition and avantgarde basque choral music	14:30	Campus Ciutadella	Sala 13.007
H	Ambroise Kua Nzambi Toko (Congo)	Negrofolk Ne Kongo- a very successful style among male choirs in DR Congo	14:30	Campus Ciutadella	Auditori
I	Choral Canada Rachel Rensink & Marta McCarthy (Canada)	Canadian Choral Mosaic: The Colours of Diversity	14:30	ESMUC	Aula A348
E	Damijan Mocnik (Slovenia)	How to build a Choral Pyramide in Gymnasium (High School)	14:30	Campus Ciutadella	Sala 40.502

Legend	Presenter	Title	Beginning	Location	Room
P	Hal Leonard MGB - Cameron La Bar (United Kingdom)	Walton Music Reading Session	14:30	ESMUC	Aula A347
P	Editorial FICTA - Martí Ferrer (Catalonia)	New Catalan horizons, new choral repertoire: the discovery of emerging talents and treasures of the past	15:45	ESMUC	Aula A348
I	Estonian Choral Association - Kaie Tanner (Estonia)	Estonian Choral scene and Estonian Choral Association	15:45	ESMUC	Aula A347

## July 29•2017

Legend	Presenter	Title	Beginning	Location	Room
I	Organizing Committee China	International Chorus Festival	12:30	ESMUC	Aula A347
A	International Choir Festival Barcelona (Catalonia)	International Chorus Festival An annual gathering to experience Choral Music	12:30	Campus Ciutadella	Sala 40.502
C	Jocelyn Hagen (U.S.A.)	21st Century Choral Music: What's Next!?	12:30	Campus Ciutadella	Sala 13.007
I	SCIC (Catalonia)	Presentation SCIC - Secretariat de Corals Infants de Catalunya	12:30	ESMUC	Aula A348
P	Edition Peters (Germany)	Tido music app – a ground-breaking new app for musicians	14:30	ESMUC	Aula A347
H	Hingrid Kujawinski (U.S.A.)	Villa-Lobos women's choir music	14:30	Campus Ciutadella	Sala 13.007
A	Interkultur - Gent Lazri (Germany)	Choral Networking with Interkultur	14:30	Campus Ciutadella	Auditori
E	Orfeo Català - Esteve Nabona & Jordi Vivancos (Catalonia)	Clavé XXI - Choral Singing as a tool for social integration	14:30	Campus Ciutadella	Sala 40.502
I	ADICORA - Diego Lenger (Argentina)	Asociación de Directores de Coros de la República Argentina	15:45	ESMUC	Aula A347

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### LEGEND

**A** Activities • **C** Composers • **E** Educational Projects • **H** Choral Heritage • **I** Institutional • **P** Publishers

## Round Tables & Open Rehearsal

Day	Beginning	Location	Room
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### ROUND TABLES

Round Table Composers	23/07/2017	14:30	ESMUC	Sala d'Orquestra
Round Table Managers	29/07/2017	14:30	ESMUC	Sala d'Orquestra

### OPEN REHEARSAL

Cor Vivaldi Barcelona (Catalonia)	24/07/2017	14:30	ESMUC	Sala d'Orquestra
Coro de Jóvenes de Madrid (Spain)	27/07/2017	14:30	ESMUC	Sala d'Orquestra
VESNA Ponomaryov Children's Choir (Russia)	28/07/2017	14:30	ESMUC	Sala d'Orquestra



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# COMPOSERS' PREMIERES

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Aware of the importance of encouraging new choral compositions, the WSCM11 decided to commission 15 new works to recognized composers from around the globe, to be performed by the choirs of the Symposium. During the concerts we will discover this 15 world premieres of such renowned composers.



## Josu Elberdin, Basque Country

Composition premiere:  
**Lord, make me an instrument of your peace**  
by Toronto Children's Chorus  
on July, 23 -17.00h.  
Sala Pau Casals, L'Auditori



Musical Contest and Lore Jokoak composer contest in Ondarroa. He has been commissioned by prestigious choirs all

over the world and has set compulsory scores for international choral contests such as the Tolosako Nazioarteko Abesbatzen Lehieaketa, Europa Cantat Junior, Simposium Coral Mundial de Argentina, Quincena Musical de San Sebastián, Musikaste, and more.

His music is mainly dedicated to children choirs, often as musical stories or tales, some of which are symphonic works. Though his works are mainly choral, Elberdin has also written a large number of symphonic works, pop-rock songs, and instrumental works. He has composed and recorded for Basque TV, ETB (Euskal Telebista), and for artists such as Garikoitz Mendizabal, Kepa Junkera, and has written for well-known international choirs such as the Philippine Madrigal Singers and the Salt Lake Vocal Artists.

Some of Elberdin's scores are published by Walton Music and CM Musical Editions.

Born in 1976 in Pasaia (Gipuzkoa, Spain), he began his musical studies at the Conservatory of Pasaia, Pasaia Musikal, from which he received a degree (2001, 2003) as a teacher of piano and singing. He also graduated in Social Education at UPV (Universidad del País Vasco) in 1997.

Since 2000, he has worked as a Music teacher at the Musical School of Pasaia, where he teaches Music and Movement, Composing Techniques, Score arrangement, Organ, and Piano, and also conducting and cooperating with several choral or instrumental groups. He also works as an organist at Nuestra Señora del Carmen de Trintxerpe Church (Pasaia). Both as a choral singer and as a soloist, he has frequently joined groups that have obtained awards and excellent press reviews.

He is active as a clinician for both children and adult choir conducting courses in Spain and abroad in Indonesia, France, Bulgaria, and Colombia. He appears frequently as a juror in national and international choral and composition competitions.

Elberdin is most known for his compositions. He has won several composing awards at the Tolosa

## Javier Busto, Basque Country

Composition premiere:  
**Pakearen Koloreak**  
by S:t Jacobs Vokalensemble  
on July, 23 - 17.00h.  
Sala Pau Casals, L'Auditori



Throughout his career he has won numerous awards including: Golden badge in his hometown, Hondarribia (1999),

Orfeón Donostiarra & University of the Basque Country Award (2012). He was invited at "8th World Choir Games - Riga (Latvia) 2014", at "Calella Canta al Mar" - Event Interkultur - Calella-Barcelona- 2015 and the "4º Festival Internacional de Coros de Cámara de Tlaxcala (México) - 2015". He was invited as a jury at "Orientale Concentus IX International Choral Competition, Singapore - 2016", at "SAN JUAN CANTA" International Choir Competition and Festival, San Juan (Argentina) 2016 and he was the guest conductor at "MADRYN CANTA", Puerto Madryn, Argentina, 2016.

Javier Busto was born in Hondarribia (Basque Country-Spain) in 1949. He was graduated in Medicine by the University of Valladolid. He worked as a family doctor between 1977 and 2013. He was initiated into choral music by Erwin List and was the conductor of Ederki Choir in Valladolid (1971-1976), founder-Conductor of Eskifaia Choir in Hondarribia (1978-1994), founder-Conductor of Kanta Cantemus Korua in Gipuzkoa (1995 - 2007) and founder-Conductor of Aqua Lauda Korua in Gipuzkoa (2014).

His scores are being published in Basque Country, France, Germany, Japan, USA, United Kingdom and Sweden. He takes part as a jury in international composition and interpretation competitions for choirs. He was invited at the "IV World Symposium on Choral Music in Sydney, Australia in 1996".

## Ēriks Ešenvalds, Latvia

Composition premiere:  
**Prayer for peace by Cor Vivaldi**  
on July, 24 -17.00h.  
Sala Pau Casals, L'Auditori



Ēriks Ešenvalds is one of the most sought-after choral composers working today, with a busy commission schedule and performances of his music heard on every continent. Born in Riga in 1977, he studied at the Latvian Baptist Theological Seminary (1995-97) before obtaining his Masters degree in composition (2004) from the Latvian Academy of Music under the tutelage of Selga Mence.

From 2002-2011 he was a member of the State Choir "Latvija". In 2011 he was awarded the two-year position of Fellow Commoner in Creative Arts at Trinity College, Cambridge University.

Ēriks Ešenvalds has won multiple awards for his work, including the Latvian Great Music Prize (2005 & 2007). The International Rostrum of Composers awarded him first prize in 2006 for "The Legend of the Walled-in Woman"; he was made a laureate of the Copyright Award in 2006 and was "The Year's New-Composer Discovery" of the Philadelphia Inquirer in 2010, the same year he was nominated for the British

Composer Award. In 2011 the Kamēr Youth Choir's CD "O Salutaris" featuring choral music exclusively by Ēriks Ešenvalds won the Latvian Music Records Award as the best academic music album of the year. In 2014 the State Choir "Latvija"'s CD "At the Foot of the Sky" featuring choral music exclusively by Ēriks Ešenvalds won the Latvian Music Records Award.

April 2015 saw the world premiere in Riga of a new multimedia symphony based on the Northern Lights, with premieres in the USA, Australia, Germany and the UK following. His compositions appear on recordings from Trinity College Choir, Cambridge on the Hyperion label and from VOCES8 on Decca Classics.

## John August Pamintuan, Philippines

Composition premiere:  
**Colores pacis**  
by Riga Cathedral Girls' Choir  
on July, 24 -17.00h.  
Sala Pau Casals, L'Auditori



John August Pamintuan is a renowned Philippine conductor, composer, singer, pianist, and adjudicator. In 2007, John was recognized by the American Federation of Musicians as an artist of sustained international acclaim.

As a conductor he has given workshops, performed in concerts, and won in competitions in Asia, Europe, and North America. As a singer, he has sung in solo recitals at the St. Petersburg Conservatory, and Moscow Glinka Hall. As a composer, John was awarded the composition prize in Tours (France), Tokyo (Japan) and has written commissioned works for the governments of Singapore, Malaysia, Taiwan, Japan, Lithuania, and the Philippines. He has composed around 500 pieces which have been performed by choirs from 30 countries.

In the last several years, John has been invited to the jury of international choir competitions in Vietnam, USA, Italy, Singapore, Malaysia, Hong Kong, Latvia, and the cities of Takarazuka, Hyogo, and Karuizawa in Japan. He was also a member of the panel of adjudicators for composition contests in Croatia (2011, 2012 and 2014), International Federation for Choral Music (2013), and Karuizawa Japan (2015, 2016).

## Péter Louis van Dijk, South Africa

Composition premiere:  
**Psalmus by New Dublin Voices**  
on July, 25 - 17.00h.  
Sala Pau Casals, L'Auditori

Péter Louis van Dijk is an internationally performed composer. His works include Horizons (for The King's Singers), Bells (Chicago Children's Choir) and a string quartet, iinyembezi (recorded by Sontonga). Recent works include the song the san women sang (for two pianos) for the Mainzer Klavierduo, a Magnificat for the NMMU Choir and Sontonga Quartet and Windy City Songs for soloists, double choir and orchestra, commissioned by the Chicago Children's Choir for their 50th Anniversary Concert in June 2007. He has more than a dozen CDs to his credit and is published by Oxford University Press, Hal Leonard, Accolade Musikverlag, Prestige and under the Marco Polo label. Other compositions include two ballets, several choral-orchestral works including The Musicians of Bremen, The Selfish Giant, Follow that Flute!, Youth Requiem, San Gloria, About Nothing (for orchestra), a Te Deum and numerous orchestral arrangements of African songs such as Bawo Thixo Somandla, Akhala Amaqhude Amabile, Ntsikana's Hymn and others.



Dr. van Dijk has lectured at the University of Cape Town (composition and orchestration), the University of the Western Cape (recorder and education) and until recently, was Senior Lecturer in Composition and Musicology at Rhodes University. He currently assists his wife, Junita Lamprecht-Van Dijk teaching choral conducting at post graduate level at the Nelson Mandela Metropolitan University in Port Elizabeth. As a conductor he has conducted most major South African orchestras and in 1996 conducted his San Gloria in Chicago with the Chicago Children's Choir and the CYSO. At nineteen, Van Dijk wrote his first opera, The Contract followed by a second opera, Die Noodsein. After a decade of secondary and tertiary teaching, Van Dijk was invited to join the CAPAB Music Department in 1984 as Assistant Music Manager. Since September 1986 Van Dijk has pursued a career as freelance composer, conductor and part-time lecturer.

## Andrea Venturini, Italy

Composition premiere:  
**Child by Sonux Ensemble**  
on July, 27 - 17.00h.  
Sala Pau Casals, L'Auditori

For almost thirty years he has been choir director, conducting many vocal groups. At the same time he began his work as a composer, studying, among others, with F. Donatoni and V. Nees. He also studied Gregorian chant under the guidance of N. Albarosa.

His production is mainly dedicated to choral music, for which he has won awards in national and international competitions, the most recent being the first prize at the II International Composition Competition for a work of sacred music "Francesco Siciliani", promoted by the Pontifical Council for Culture.



His works have been performed by renowned choirs, including the "Italian Youth Choir", the French National Youth Choir "A Coeur Joie", the "World Youth Choir", and the "St. Jacob's Chamber Choir".

He is Artistic Director of Union of Choral Societies of Friuli and is a member of the Artistic Committee of "USCI Friuli Venezia Giulia".

## Hideki Chihara, Japan

Composition premiere:  
**Litanie Lauretanae**  
by Cor Infantil Amics de la Unió  
on July, 28 - 17.00h.  
Sala Pau Casals, L'Auditori



Born on 1957, Hideki Chihara graduated from the Department of Composition, Faculty of Music, Tokyo National University of Fine Arts and Music, then completed the Master course of the Graduate School of Music in the same University. The University Art Museum has procured his work.

He has achieved awards in multiple composition competitions such as the Japan Music Competition, Award of Excellence in the Shin-Nami no kai Vocal Music Composition Competition, Premio Citta di Trieste (Trieste, Italy), Carl Maria von Weber Preis (Dresden, Germany), and Concorso internazionale di composizione «Guido d'Arezzo» (Arezzo, Italy). His styles of chorus music have four axes, which constitutes his multifaceted music, namely the "Chihara-World": One, music based on Japanese traditional literature, performing arts, and folk music, such as 'Shoga' by solemnization used with the Japanese

traditional instruments, and 'Ajime no Waza' by ancient Shinto requiems. Two, music with the theme of "Mixture of Orient-Occident Culture (Music)" that shows the interaction of the Japanese ethnicity and religion with Western Europe, which his Kirishitan music series such as 'Orasho' (by Japanese medieval Christian text and Latin sacred songs) represents. Three, works incorporating the aspect of Japanese-unique popular music, such as 'Miyako-wasure'. Four, works showing Hideki's own understanding/claim of Chorus Classical Music in Japan, such as 'Winterreise (Franz Schubert)' and 'Hideki Chihara Chorus Transcriptions'.

His works are published by Zen-on music company, edition KAWAI, and Pana Musica.

## Jocelyn Hagen, U.S.A.

Composition premiere:  
**Hands**  
by Vocal Art Ensemble of Sweden  
on July, 28 - 17.00h.  
Sala Pau Casals, L'Auditori



Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for the voice: solo, chamber and choral. In 2015, Test Pilot, her dance opera collaboration with choreographer Penelope Freeh, received a Sage Award for "Outstanding Design," and the panel declared the work "a tour de force of originality." Her melodic music is rhythmically driven, texturally complex, and has recently become more experimental in nature. In 2013 she released an EP entitled MASHUP, in which she performs Debussy's "Doctor Gradus Ad Parnassum" while singing Ed Sheeran's "The A Team."

Her commissions include Conspirare, The Minnesota Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North

Dakota Music Teacher's Association, Cantus, the Boston Brass, The Metropolitan Symphony, and The Houston Chamber Choir, among many others. She is currently an artist-in-residence at North Dakota State University and regularly composes for their ensembles. For ten years she was a composer-in-residence for the professional choir she also sang in: The Singers, under the direction of Matthew Culloton. Her music has been performed all over the world, including Carnegie Hall and Lincoln Center in New York City. Her work is independently published through JH Music, as well as Graphite Publishing, G. Schirmer, Santa Barbara Music Publishing, Fred Bock Music Publishing, and Boosey and Hawkes.

## Bob Chilcott, United Kingdom

Composition premiere:  
**God of the Open Air**  
by St. Stanislav's Girls' Choir  
on July, 28 - 17.00h.  
Sala Pau Casals, L'Auditori



Bob Chilcott, described by The Observer as “a contemporary hero of British Choral Music”, is one of the most widely performed composers of choral music in the world. He has a large catalogue of works published by Oxford University Press reflecting a wide taste in music styles and a commitment to writing highly singable and communicative music.

His larger works include Salisbury Vespers, 2009, the Requiem, 2010, and the St John Passion, 2013. The Requiem has been performed in over 16 countries, and the Passion is recorded by Wells Cathedral Choir. The Gloria, 2015, was the culmination of a composer-in-residence project and performed in the USA and Germany. The Voyage is an extended work drawing together a chamber choir, youth choir, and community choir for Age UK's Campaign to End Loneliness. He has an extensive catalogue of sacred music,

and composed The King shall rejoice for the service at Westminster Abbey celebrating the diamond jubilee of HM Queen Elizabeth II. He is regularly commissioned to write music for upper voices, and The Angry Planet was premièred in the 2012 BBC Proms and is recorded by The Bach Choir, BBC Singers and young voices from Greater London. A Little Jazz Mass and Can you hear me? Remain favourites with choirs around the world.

Between 1997 and 2004 he conducted the chorus of The Royal College of Music and since 2002 has been Principal Guest Conductor of The BBC Singers. He has conducted choirs in 30 countries over the last decade.

## Bernat Vivancos, Catalonia

Composition premiere:  
**Lux surgit aurea**  
by Westminster Choir  
on July, 28 - 17.00h.  
Sala Pau Casals, L'Auditori



two fundamental aspects represent the strong influence of the nature of Vivancos' work: nature as root and soil, symbol of tradition, but also as a presence that manifests itself consistently in the physical properties of sound.

The musical personality of Bernat Vivancos (Barcelona, 1973) is marked by the impressions received during his school years at the Monastery of Montserrat. Son of a deeply musical family, having completed studies in piano and composition with Maria Canals and David Padrós in Barcelona, he moved to Paris for five years to study composition at the Conservatoire National Supérieur de Musique et de Danse de Paris -center for avant-garde European music, where he graduated in Composition, Orchestration and Analysis. The year of 2000 became a turning point in his career, he discovered the music of Norwegian composer Lasse Thoresen, and moved to Oslo to broaden his studies there, which marked his musical directions and future work. Thereafter Vivancos' style incorporates elements that make his work a unique proposal: a music sound rich of color and textural, modal music converge on Western tradition and the search for a spirituality based on a Spectral harmonic inspiration. These

Since 2003 he has been professor of Composition and Orchestration in the Catalonia College of Music (ESMUC) a post he combines with his research activities in the field of composition, and requests to participate as member of the jury in international orchestration and composition competitions. From 2007 to 2014 he served as the music director of the Choir of Montserrat. During 2014-2015 he was Composer in Residence, shared with Arvo Pärt, in Palau de la Música Catalana (Barcelona).

He has published several CDs, among which “Blanc” (2011), and “Requiem” (2015), both recorded by the famous Latvian Radio Choir conducted by Sigvard Klava (Neu Records).

## György Orbán, Hungary

Composition premiere:  
**Magnificat**  
by Estudio Coral Meridies  
on July, 29 - 17.00h.  
Sala Pau Casals, L'Auditori



Hungarian composer, György Orbán was born in Transylvania, Romania, in 1947. He studied composition at the music academy of Cluj-Napoca/ Kolozsvár/ Clausenburg, a par excellence multicultural centre of Transylvania. After graduating in 1973 as a student of Sigismund Toduta and János Jagamas, he taught music theory at the same institute. Since 1979 he has lived in Hungary. Besides working as music editor at Editio Musica Budapest between 1979 and 1990, he taught composition and music theory between 1980 and 2009 at the Liszt Ferenc Music Academy of Budapest. Orbán has been decorated with professional acknowledgements, such as Bartók Béla-Pásztory Ditta Award (1991), Erkel Ferenc Prize (2002), Artisjus Award (2005) and Kossuth Prize (2014).

Up to now his oeuvre is dominated by oratorical compositions and choral works. His instrumental compositions are varied with symphonic pieces, instrumental-vocal combination (songs with accompaniment of one or more instruments) to brass music, and, of course, chamber music. He also enriched the musical scene of Hungary with his operas. Orbán's choral

compositions are rooted in the Hungarian choral traditions, and though partly written for liturgical use, include jazz-like elements. His songs often show up his remarkable sense of humour and great affinity for the grotesque. Several masses of his – with symphony orchestra or organ accompaniment – find their ways to the choirs all over the world. Orbán's international choral début was in Sydney (1996) at the 4th World Symposium on Choral Music. There his newly published octavos and also some of his more extended works were introduced by John Rutter, in the framework of a highly successful reading session. He was an invited lecturer in 2000, in Madison WI at the North Central Regional convention of ACDA. György Orbán's works are published by Hinshaw Music Inc. (United States), Editio Ferrimontana Frankfurt am Main (Germany) and Editio Musica Budapest (Hungary).

## Josep Ollé Sabaté, Catalonia

Composition premiere:  
**Lux**  
by KammerChor Saarbrücken  
on July, 29 - 17.00h.  
Sala Pau Casals, L'Auditori



Josep Ollé Sabaté (Tortosa, 1987) began playing the piano and composing when he was seven years old. He received his first composition lessons from Joan Vidal Arasa. In 2005 he moved to Barcelona to study musical pedagogy and composition at the Escola Superior de Música de Catalunya (ESMUC) where he studied with Bernat Vivancos and Albert Guinovart.

He composes mainly for choir with special focus on Catalan poetry and sacred texts. His works have been performed by Orpheus-

Vokalensemble, the C.H.O.I.R. Chor, l'Orfeo Català, Pax Cor de Cambra, Cor Infantil Sant Cugat, Cor de Noies Exaudio, Cor de Noies de l'Arc among other choirs in several European countries. He is also interested in musical theatre and wrote the music of “L'esbudellador de Whitechapel” which ran in Barcelona (Teatre del Raval) in 2014. He currently combines composing with educating through music at Joventuts Unides (La Sénia) and Escola Municipal de Música Can Ponsic (Barcelona).

## Xavier Pagès-Corella, Catalonia

Composition premiere:  
***Audito è un canto***  
by **The Rose Ensemble**  
on July, 24 - 21.00h.  
Palau de la Música Catalana



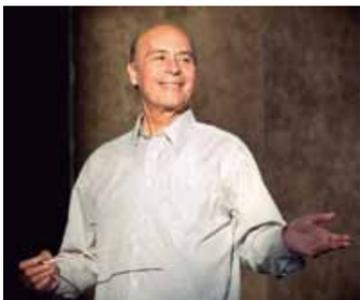
Xavier Pagès-Corella (Sant Pere de Ribes, 1971) studied piano, composition and conducting in Vienna and Barcelona with Margarita Serrat, Salvador Pueyo, Albert Argudo, Reinhard Schwarz and Georg Mark. In 1994 he won the Competition Josep Mirabent i Magrans for young performers with which he studied conducting and composition with Lou Harrison, Laszlo Heltay and Diego Masson at the Dartington International Summer School. He has collaborated with musicians like Edmon Colomer, Joan Guinjoan, Salvador Mas, Josep Pons and Antoni Ros Marba and has conducted groups such as the Orquesta Ciudad de Granada, the Orquesta Sinfónica Sinaloa de las Artes (Mexico), the Mendoza

Philharmonic Orchestra (Argentina), the Philharmonie Thüringen (Germany), the Orchestre de Catalogne (France), the Camerata Eduard Toldrà and the Orquesta Camera Musicae. He has been main conductor of the Cobla Sant Jordi - City of Barcelona, and the Sitges 94 and Música Mínima ensembles.

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## Guido López-Gavilán, Cuba

Composition premiere:  
***Una canción de amor***  
by **Ansan City Choir**  
on July, 24 - 21.00h.  
Palau de la Música Catalana



The Cuban composer and conductor Guido López-Gavilán graduated in 1966 from the choral conducting program at the Amadeo Roldan Conservatory in Havana and in 1973 from the Orchestral Conducting program at the Tchaikovsky Conservatory in Moscow. He has received awards in the most important composition competitions held in Cuba and as a conductor has achieved extraordinary success and received recognition from international critics for outstanding performances in Latin America and Europe. He has also been invited as a guest speaker to many important festivals and musical events at various prestigious universities. In 2005 he was awarded the UNESCO Medal in Chile. His piece Conga, especially

written for the Sixth World Symposium of ChoralMusic, Minneapolis, USA, was premiered at the Symposium's opening concert.

He has also made an outstanding contribution to the development of the Cuban Youth Orchestra Movement, is the President of the Havana Festival and Chairman of the Orchestral Conducting Department at the Instituto Superior de Arte. His style of composition incorporates rhythms from Cuban popular music, polytonality, unconventional sound resources and fine lyricism. His music ranges from humorous and joyful compositions to solemn and dramatic works.

## Jaakko Mäntyjärvi, Finland

Composition premiere:  
***Juliet November Tango***  
by **Elektra Women's Choir**  
on July, 27 - 21.00h.  
Palau de la Música Catalana



Jaakko Mäntyjärvi (Turku, Finland) studied English and Linguistics at the University of Helsinki, graduating with an FK (=MA) degree in 1991; he is accredited as an Authorised Translator from Finnish to English and English to Finnish. He has also studied theory of music and choir conducting at the Sibelius Academy.

As a composer, Jaakko Mäntyjärvi describes himself as an eclectic traditionalist: eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom; traditionalist in the sense that his musical language is based on an awareness of tradition, continuity and communicativeness. Because he is himself active in making music, his music is very pragmatic; he is a choral singer, and thus most of his works are for choir. His major choral works include Four Shakespeare Songs (1984), Dagen svalnar... (Day is cooling, 1991/1993), Pseudo-Yoik (1994), El Hambo (1997), More Shakespeare Songs (1997), the choral drama SALVAT 1701 (2001), the 40-part Tentatio (2006) and Stuttgarter Psalmen (2009); Canticum Calamitatis Maritimae received 3rd prize in the European composition competition for cathedral choirs in 1997. His major commissions include

works for the Cork International Choral Festival (1999), the 700th anniversary of the consecration of Turku Cathedral (2000), the World Symposium on Choral Music (2008), and for Chanticleer (2001) and the King's Singers (2002). He was composer-in-residence of the Tapiola Chamber Choir from 2000 to 2005.

Jaakko Mäntyjärvi has been active as an amateur and semi-professional musician, mainly as a choral singer with a number of Finnish choirs, including the Savonlinna Opera Festival Choir, the professional Sibelius Academy Vocal Ensemble, the Tapiola Chamber Choir, the Klemetti Institute Chamber Choir and the Finnish Chamber Choir. He conducted the Savolaisen Osakunnan Laulajat student choir from 1988 to 1993 and was deputy conductor of the Tapiola Chamber Choir from 1998 to 2004. More recently (2015), he founded Chamber Choir cc FREIA. He has also taught a course on the history of choral music at the Sibelius Academy in Helsinki.

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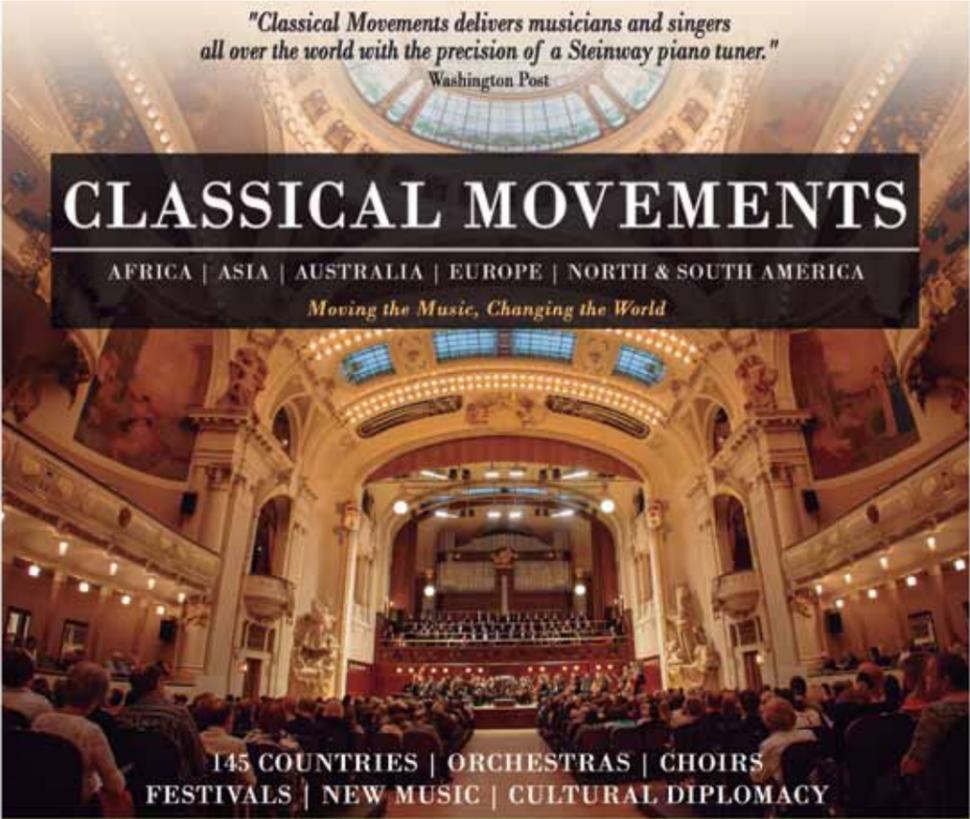


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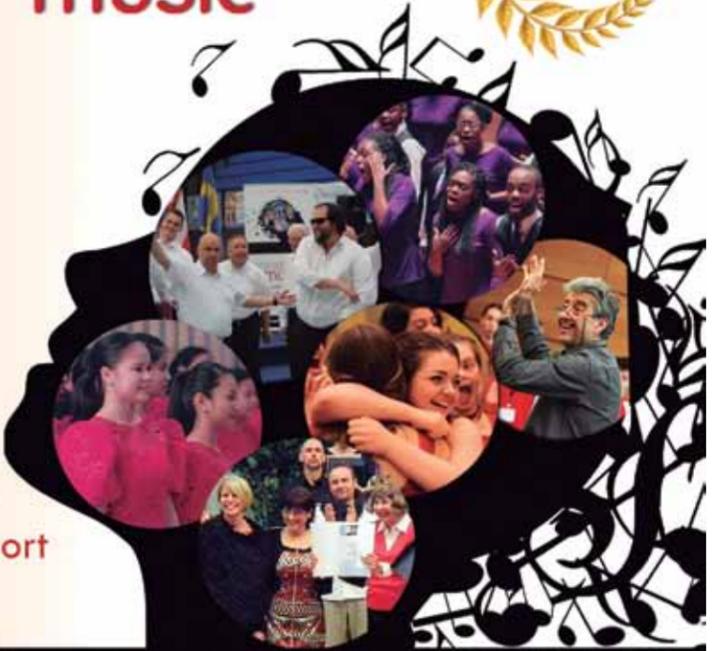
# THE CIRCLE CONCERTS

## International Choral Festivals & Competitions 2018 & 2019

Berlin		Germany
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Riva d. Garda		Italy
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# THE CIRCLE CONCERTS

## 52 FESTIVAL INTERNACIONAL DE CANT CORAL

Barcelona, capital of the Mediterranean, a cosmopolitan city full of energy and vibrant life, is pleased to welcome the worldwide choral life bringing together participants from all around the globe to exchange and enrich choral music within a space of cooperation, exchange and artistic excellence.

However, Barcelona's Symposium wants to go further! Under the slogan "the colors of peace", the symposium welcomes the diversity of world choral life. This is why together with the official selection, the WSCM11 offers a special program: THE CIRCLE CONCERTS in the framework of the 52nd International Choir Festival of Barcelona.

The International Choir Festival of Barcelona takes place every year during the first week of July. During its past 51 editions, hundreds of choirs and conductors from all over the world have taken part. This year, on the occasion of the WSCM11, the festival changes its normal structure with the participation of 18 wonderful choirs coming from across the globe representing through their different sounds the diversity of their backgrounds.

JULY  
22-21h  
Església  
de Sant Pere  
de les Puel·les



### The North Coast Chorale

**Astoria,  
Oregon  
U.S.A.**

Conductor:  
**Denise Reed**

In 1990 a group of singers, dedicated to choral music and the idea that Clatsop County deserved the best, banded together with the sole purpose of sharing their passion for music with the community through the offering of choral concerts. During its many continuous years of existence, the North Coast Chorale has had the opportunity of being led by very talented and dedicated directors. At present the group is led by Denise Reed.

The Mission of the North Coast Chorale is to be a welcoming, community-based non-profit organization dedicated to the presentation of great choral literature and committed to the promotion of music education.

Over the years, the Chorale has been affiliated with Clatsop Community College in Astoria, Oregon, and students who become members receive college credits for participating. Previously, the Chorale has also fostered and supported the Clatsop County Children's Chorus, which performed separate and combined music with the Chorale.

The Chorale's Concert Repertoire has included a large selection of Spirituals and Jazz compositions, opera choruses, and folk songs of many ethnic groups.

JULY  
22-21h  
Església  
de Sant Pere  
de les Puel·les



### Shanghai Youth Choir

**Shanghai  
China**

Conductors:  
**Fang Lin & Lijia Yu**

Directed by Shanghai Municipal Education Commission and organized by China Welfare Institute Children's Palace, Shanghai Youth Choir represents the highest level of youth choirs in Shanghai. The Choir brings outstanding faculty at home and abroad to build a young students' art troupe which enjoy leading role and widely influence and well-known by organizing or attending professional trainings of high starting point and high standard and variety of concerts, exchange performances and competitions.

Since 2012, the Choir has organized "Wandering - Listen to the Sound of the Earth", "Journey of Hope," "Catching a Falling Star", "Hope Love Peace," "A midsummer night's moon" concert, participated in "Singing of Youth" Shanghai Student New Year's Concert. In Aug 2013, the Choir won the golden and silver prize of 9th "Singing World" International Choir Competition in Russia which brought great honor to Shanghai. In 2014, the choir went to Finland and Iceland to hold exchange activities and was wildly praised by the community at home and abroad. In 2016, the choir won 2 golden prize at the 3rd Singapore international choir festival in Singapore.



## Jyväskylän Naislaulajat

**Jyväskylä  
Finland**

Conductor:  
**Rita Varonen**

Jyväskylä Female Choir (Jyväskylän Naislaulajat) is one of the top female choirs in Finland both in terms of skills and activity. The choir was founded in 1952. Youthful and energetic, the choir is a musical home for close to 40 ladies, who share a love for music and a healthy artistic ambition. This picture was taken in February 2016 for our new album. The whole spring of 2016 we sang Christmas carols and recorded 'Tunnen Joulun' (I can feel Christmas) album in mid-April. It was released on 29th October, 2016.

Our conductor, the internationally acclaimed Rita Varonen, received her Master's degree in choral conducting and aural training at the Liszt Academy in Budapest. She also completed a degree in band conducting and studied voice as one of her main subjects. She received second prize in the MarieleVentre conductor's competition and got the best conductor's prize in the ABB and Slovakia Cantat competitions. She was chosen as the "conductor of the year in Finland" in 2004 and received the Klemetti prize from Sulasol in 2012. She works as a senior lecturer of choir and orchestra conducting in JAMK University of Applied Sciences.

JULY  
23·21h  
Església  
de Sant Pere  
de les Puel·les

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## Coro Adicora

**Argentina**

The ADICORA Choir is composed of 45 conductors associated with the Choir Conductors Association of the Argentine Republic, founded in the city of Cordoba in 2003, which has members and subsidiaries throughout the country.

The repertoire chosen for its performances in the Circle Concerts Program is a tour through Argentine choral music. Works by Alberto Ginastera, Luis Gianneo, Roberto Caamaño, Carlos Guastavino, Fernando Moruja, Julio Viera, Gustavo Cuchi Leguizamón - in his birth's centenary - a composer from the province of Salta, who extended the borders of rhythms like "zamba" and "chacarera", and harmonizations on folkloric and popular themes by Hugo de la Vega, Eduardo Ferraudi and other outstanding arrangers.

This concert program was prepared with the support of ADICORA's Honorary Advisory Council, in which the most outstanding teachers collaborate with the institution whenever the authorities require it. Also, some of these teachers conduct the rehearsals that take place in Buenos Aires on the occasion of the Annual Assembly of ADICORA. By decision of the choir members, the participant conductors will take turns to each conduct a piece in the concerts of this tour.

JULY  
23·21h  
Església  
de Sant Pere  
de les Puel·les

JULY  
23·21h  
Església  
de Sant Pere  
de les Puel·les



## Shenyang Daily Children's Choir

**Shenyang  
China**

Conductor:  
**Song Yang**

Mutually established by Shenyang Daily Group and Shenyang Conservatory of Music, Children's Choir of Shenyang Daily is not only a public welfare children's choir, but also the only children's choir trained by professional music institutions in Shenyang. With the establishing philosophy of "cultivating excellent chorus personnel and making chorus popular among all households", the positive response of the decision of the municipal party committee and the municipal government of "building an artistically-preferable city and the chorus capital of North China".

With the dependence of the competitive edge of the influential party newspaper media in Shenyang and the well-renowned music institution of China, the two units have discovered a developmental way with the combination and orientation of public welfare, professionalism and mass participation. Even though the history of the Choir is not long, Children's Choir of Shenyang Daily has participated in many large competitions and gained remarkable achievements. The chorus has been keeping "public welfare" as its operating philosophy to be the most essential part during their development. The excellent teachers as well as the training fields are all provided by Shenyang Conservatory of Music, allowing more and more children loving the art of singing in chorus.

JULY  
24·21h  
Església  
de Sant Pere  
de les Puel·les



## Ellerhein Girls' Choir

**Tallinn  
Estonia**

Conductor:  
**Ingrid Kõrvits**

Ellerhein Girls' Choir was created in 1951 by Professor Heino Kaljuste (1925-1989). Since 1970, Tiia-Ester Loitme started working with Ellerhein as second conductor and she was head conductor of the choir from 1989 to 2012. Apart from giving concerts, all singers receive vocal training and solfeggio lessons. Since 2012, the head conductor has been Ingrid Kõrvits. Ülle Sander is the choirmaster and solfeggio teacher, Vilja Sliževski the vocal coach, and Kadri Toomoja the pianist.

Over the past decade, various choral festivals and competitions have led the choir to 12 different countries around the world, the choir has won numerous awards, including Grand Prix in three of them. In 2004, Ellerhein in collaboration with Paavo Järvi received a Grammy award (for best choral performance). It was awarded for the disc "Sibelius: cantatas" (Virgin Classics).

Last season offered many different and exciting projects for the choir, with repertoire ranging from Estonian choral classics to Mendelssohn's "A midsummer night's dream". Ellerhein has had the chance to collaborate with many professional Estonian musicians.

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JULY  
24·21 h

Església  
de Sant Pere  
de les Puel·les



## Raffles Singers

**Singapore  
Singapore**

Conductor:  
**Toh Ban Sheng**

Raffles Singers was founded in 2001 when the alumni singers of Raffles Chorale, recipient of the 1999 Best Choir of the Year award, came together for a reunion concert. Since then, Raffles Singers has continued to draw choristers not only from top Singaporean school choirs, but also from among accomplished choral conductors, teachers, and singers. Under the direction of award-winning conductor Toh Ban Sheng, the diverse group continues to showcase their common passion for choral singing.

Further afield, Raffles Singers has clinched top honours in international competitions and festivals in Europe. The choir was awarded a perfect-score Gold Diploma and Category Champion at the 34th International Festival of Songs Olomouc in 2006. The following year, it was awarded a Gold Diploma at the 17th International Festival of Advent and Christmas Music in Prague. In 2015, the choir flew Singapore's flag high at the 3rd International Copernicus Choir Festival and Competition in Torun, Poland, emerging as the Grand Prix winner.

Raffles Singers continues to be recognised as a premier Singaporean choir. The choir remains committed to pursuing both period and contemporary choral music, enthralling audiences local and abroad with its signature fusion repertoires.

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JULY  
25·21 h

Església  
de Sant Pere  
de les Puel·les



## Mixed Choir Kulkuset

**Turku  
Finland**

Conductor:  
**Heidi Gräsbeck**

Sekakuoro Kulkuset was founded in the aftermath of Finnish independence in January 1918. It is one of the oldest mixed choirs in Finland. The choir comprises the main choir, a senior choir, a small chamber choir, Ensemble Vivere, and several smaller groups. Altogether there are more than a hundred singers in Kulkuset.

Kulkuset has been fortunate in having choirmasters who have stayed with the choir for a longer period of time. Under their conductorships the choir has developed steadily in all the fields of choral singing. As of autumn 2014 Heidi Gräsbeck has conducted the choir and has already added many valuable skills to the choir's abilities. Performing mainly a cappella the choir has a versatile repertoire. Finnish music has, of course, always been very important for the choir, but their repertoire draws from many different sources and today includes material from early music to contemporary compositions.

Kulkuset is an active and forward-moving choir. The choir gives concerts at venues both in Finland and abroad and regularly participates in music festivals and competitions. Kulkuset is a very ambitious choir striving to make every performance count.

JULY  
25·21 h

Església  
de Sant Pere  
de les Puel·les



## Chamber Choir Ozarenie

**Moscow  
Russia**

Conductor:  
**Olga Burova**

The Female Chamber Choir "Ozarenie" («Inspiration») of the Moscow music society is a renowned music ensemble that focuses both on Russian spiritual and folk music as well as on European music of the XIX-XXI centuries.

"Ozarenie" is conducted by Olga Burova. The choir has been performing on stage since 1995. Among the choir singers are students of Moscow music universities and colleges, young music teachers and choral music lovers.

Olga Burova says that the name of the choir appeared to be a perfect blend of "searching thought and emotional flare". The choir is remarkable for its unique sound due to a deep understanding and good collaboration of the choir members as well as to rich vocal skills of the soloists.

The principal ambition of the choir is to surprise and to regale audience. The choir is eager to inspire the listeners by its trailblazing music experiments. In 2013 the choir joined the All-Russian Choral Society.

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JULY  
25·21 h

Església  
de Sant Pere  
de les Puel·les



## Coro de Jóvenes de Madrid

**Madrid  
Spain**

Conductor:  
**Juan Pablo de Juan**

The Madrid Youth Choir is a musical project lead by the Madrid Youth Choir Young Association. Over eighty singers of ages ranging from fifteen to twenty-five participate in the choir with the guidance of Artistic Director Juan Pablo de Juan and Technical Manager Rennie Piñero. Prestigious national and international festivals have frequently seen the Choir in action.

The Choir has worked with great musical directors, such as Bo Johansson (Sweden), Ursa Lah (Slovenia), Kjetil Aamann (Norway), Karmina Silec (Slovenia) and Basilio Astúlez (Spain). They have held concerts in Paris, Berlin, Waldfischbach (Germany), the Expo Universal de Milano (2015), Venice and Liubliana. They have participated with other choirs like A Kiss for All the World, Orfeo Gazte (Orfeón Donostiarra youth choir), the Hong Kong Children's Choir, the Giovani Cantori di Torino and the 'Teatro de la Ciudad' project.

This last one enabled the choir to participate in the production of 'Medea' directed by Andrés Lima at the LXI Festival Internacional de Teatro Clásico de Mérida. In 2014 Guille Mealla (Madrid Films) directed the documentary about the Choir's international tour, 'Cantar para Vivir'. During the 2014-2015 season, the Choir hosted the first Festival de Coros y Niños de Jóvenes de Madrid.

JULY  
25·21 h  
JULY  
26·18 h  
Església  
Santa Maria  
del Pi



## I Muvrini

**Corsica  
France**

How do you set off from a small island of 250.000 people... sing in its native tongue, rooted in the uniqueness of a culture... and open doors to the world...How do you then become a voice, an anthem to the beauty, the richness, the diversity, and the peace of the world.

In the deep within them, there is Corsica, its soul, and this power of the polyphony, sources of their inspiration.

Out of the songs their father taught them in their childhood, two brothers, Jean François and Alain Bernardini made I Muvrini the first World Music group on French soil. Driven by persistent artistic strength, since their first concerts in Corsica in 1975 on improvised stages or in village churches, hurt by the contempt and the indifference of the early days, I Muvrini has conquered the most famous French concert halls gathering up to 15.000 spectators each time. Many times Gold Record holders, I Muvrini have won the French Music Awards in 1998 and again in 2003. As Special Guests of the third Celtic Nights in 2004, they sang at the Stade de France in front of more than 50.000 people.

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JULY  
26·21 h  
Església  
de Sant Pere  
de les Puel·les



## Viva! Youth Singers of Toronto

**Toronto  
Canada**

Conductor:  
**Carol Woodward  
Ratzlaff**

VIVA! Youth Singers of Toronto is a vibrant, innovative choral organization, for singers aged four through young adults, whose mandate is to offer the opportunity to achieve artistic excellence in a singer-centred, inclusive community. Founded by Carol Woodward Ratzlaff in 2000, VIVA! is comprised of five choirs who, in addition to performing high-level choral music, engage in various skill-building, music-making and dramatic activities. The choirs present two series concerts annually in Toronto. Recognized for its Canadian commissions and diverse programming, VIVA! has appeared onstage as guest artists at many major Toronto concert venues with leading performers and ensembles.

VIVA! has toured to England, Wales and Greece where they were silver medalists in both the SSA and SATB divisions of the Preveza International Choral Competition. In June 2016, VIVA!'s five choirs presented four fully-staged performances of The Sword and the Schoolyard, their newly-commissioned opera by Dean Burry, at one of Toronto's newest theatre spaces, followed by an appearance at the 2016 Luminato Festival.

JULY  
26·21 h  
Església  
de Sant Pere  
de les Puel·les



## The Eight Second Choir

**Hangzhou,  
Zhejiang  
China**

Conductor:  
**Yan Bao Lin**

The Eight Second Choir is mainly composed of students from Zhejiang Conservatory of Music, consisting of a mixed voice group, female group, male group and chorus chamber group. It was founded by the renowned Chinese conductor professor Yan Baolin. The Choir has so far formed a set of systematic and scientific training methodology, not only adept in performing domestic and overseas classics in different times and different styles, but skillfully bringing about unique interpretations for many new works.

'Diversified genres, multidimensional styles, cultural diversity, and leading domestically' summarize experts' comments about the Choir. Its artistic reputation has given the Choir frequent performance tasks and won many invitations to hold concerts nationwide. Its work enjoys great popularity and is widely spread both at home and abroad, which include 'Shangri La', 'The Love Song of She Nationality', 'I'm a Train', 'Jumping to the Blue Sky', 'Yearning for Snow Terrain' and 'Kaisa-isaNiyen'. In 2011, the 13th China Shanghai International Arts Festival granted the Eight Second Choir the honor of 'Representative of the new trend of Chinese chorus'.

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JULY  
27·21 h  
Església  
de Sant Pere  
de les Puel·les



## Grupo Vocal Aequalis

**Buenos Aires  
Argentina**

Conductor:  
**Mariana González  
Lanuz**

Founded in 1998 by its conductor Mariana González Lanuz, the Grupo Vocal Aequalis is a chamber choir committed to the performance of Argentine and international choral music. In recent years, it has focused on the choral music of contemporary composers, such as Arvo Pärt, Morten Lauridsen, Cyrillus Kreek, Rihards Dubra and Ēriks Ešenvalds.

The Grupo Vocal Aequalis has been directed by prestigious conductors: Professor Péter Erdei and Master Janos Czifra, among others and it has been sponsored by embassies and international institutions.

The choir has performed in venues in the city of Buenos Aires and cities in the interior of the country. It has participated in festivals in Spain (Barcelona 2009 and 2013), France (Provence, 2011 and Aveyron, 2013), and Austria (Salzburg, 2011). In 2014, the Grupo Vocal Aequalis and its conductor invited the prestigious Catalanian director Daniel Mestre Dalmau to lead a workshop for choir and orchestra conductors on "Bach - Mendelssohn - Rheinberger and the tradition of Lutheran choral".

The choir is regularly invited to take part in annual concert cycles in the city of Buenos Aires, such as "The Night of Museums", in the historical church of San Ignacio de Loyola.

JULY  
27-21 h

Església  
de Sant Pere  
de les Puel·les



## University of Oregon Chamber Choir

**Eugene,  
Oregon  
U.S.A.**

Conductor:  
**Sharon J. Paul**

The University of Oregon's Chamber Choir has garnered international acclaim in recent years. In May, 2015, the Chamber Choir was one of 10 choirs worldwide invited to compete at the 14th International Chamber Choir Competition in Marktoberdorf, Germany, where they received second prize overall, won a special prize for the best interpretation of the compulsory work, and were the only student group to achieve a Level I recognition for an "excellent performance at the international level."

Following the competition, they were honored to serve as the rehearsal choir for the International Masterclass for Choral Conductors at the Bavarian Music Academy under the leadership of Volker Hempfling (Germany) and Jonathan Velasco (Philippines). Previously the Chamber Choir won First Prize at the 2013 Fleischmann International Trophy Competition at the Cork International Choral Festival in Cork, Ireland. In their first international tour they took top honors in two categories at the 2011 Tallinn International Choral Festival in Tallinn, Estonia.

JULY  
28-21 h

Església  
Santa Maria  
del Pi



## Vesna Moscow Russia

Conductor:  
**Nadezhda Averina**

Ponomaryov VESNA Children's Choir ("Vesna" means "Spring") is the Senior choir of Ponomaryov VESNA Children's Choir School (Moscow, Russia).

Aleksander S. Ponomaryov (1938 – 2012), Distinguished Artist of Russia and the laureate of international competitions, was the principal of the school and the artistic director of VESNA Choir for almost 50 years. Since 2012 the choir has been conducted by Nadezhda Averina, Mr. Ponomaryov's former student, Honoured Artist of the city of Moscow and the laureate of international competitions. VESNA children's choir is well-known in Russia and abroad.

The choir has been awarded the most prestigious prizes at international competitions around the world. The Choir's repertoire is wide and varied. During these years it has sung hundreds of pieces of classical music of different times, countries, styles and genres. "Vesna" is a choir that is distinguished by the originality of creative approach, a refined taste, impeccable singing technique, inimitable on-stage expression and in-depth interpretation. It is a singing ensemble that stands out to the point of being considered an artistic benchmark for the modern choir art as performed by children. This is a community that for five decades has been giving its listeners a gift of happiness and joy through its spring-like art.

JULY  
28-21 h

Església  
de Sant Pere  
de les Puel·les



## Chromas

**Istanbul  
Turkey**

Conductor:  
**Başak Doğan**

Chromas began its musical journey in 2015, when choristers around Istanbul joined under the artistic direction of conductor Başak Doğan, a master's student of choral conducting at the Royal Danish Academy of Music. Since then, the choir has developed a colorful personality and repertoire. Chromas, which means "colors," is comprised of members hailing from various cities, universities, backgrounds, and walks of life. In fact, the only thing they all have in common is that none hold a degree in music! Nonetheless, this polyphony of experiences adds to the unique color of the choir.

Chromas believes that every performance is unique and special to the moment in which it is given, as their experiences have proven time and again. They have also proven that concerts can happen anywhere, not only in the traditional concert hall setting. The choir has a reputation for singing everywhere. Chromas was the first choir from Turkey ever to be accepted to the Choralies Choral Festival, a traditional festival that has been held in France for over 60 years.

Audiences of people from around the world were moved to tears and responded with applause and messages of, "That was beautiful! You must treasure your country!"



## Evening & external concerts

Symposium concerts will be opened to the city of Barcelona and Catalonia to allow everyone to enjoy the opportunity to hear the best choirs in the world.

There will be concerts in different halls: **CaixaFòrum, Church of Santa Maria del Pi, Church of Santa Maria de Gracia, Auditori del Conservatori del Liceu, Capella de l'Esperança and Palau de la Música Catalana.**

The participating choirs will also perform their repertoire in various auditoriums in Catalonia and International Music Festivals held during those dates

### EVENING CONCERTS

**Església de Santa Maria del Pi, 21 h.**

23 July

Cor Anton Bruckner, Barcelona  
Ansan City Choir, Korea

24 July

Cor Albada, Barcelona  
S:T Jacobs Vokalensemble,  
Sweden

27 July

Cor Juvenil Gaia, d'Olot  
Tajimi Choir, Japan

29 July

Cor Tyrichae, Tortosa  
Vocal Art Ensemble, Sweden

**Auditori del Conservatori del Liceu, 21 h.**

23 July

Coral Cantiga, Barcelona  
Aleron, Philippines

24 July

Coral Sant Jordi, Barcelona  
Toronto Children's Chorus,  
Canada

25 July

Dopplers, Denmark

26 July

Wishful Singing, Netherlands

**Església de Santa Maria de Gràcia, 21 h.**

23 July

Cor Zóngora, El Vendrell  
Riga Girl's Choir TIARA, Latvia

24 July

Cor Vivaldi, Barcelona

25 July

Lieder Camera, Sabadell  
Kup Taldea, Basque Country

26 July (16:30 h.)

Cor Infantil Amics de la Unió,  
Granollers

27 July

Pax Cor de Cambra, Sabadell  
KammerChor Saarbrücken,  
Germany

28 July

Coral Shalom, Lleida  
Elektra Women's Choir, Canada

29 July

Sonux Ensemble, Germany

**CaixaFòrum, 21 h.**

23 July

New Dublin Voices, Ireland

24 July

Cantemus Youth Choir, Moldova

25 July

The Rose Ensemble, E.U.A.

28 July

Ensemble Vine, Japan

29 July

St. Stanislav Girl's Choir, Slovenia

**Capella de l'Esperança, 21 h.**

27 July

Cor Pleiade, Granollers  
Estudio Coral Meridies, Argentina

### CIRCLE CONCERTS

**Església de Sant Pere de les Puel·les, 21 h.**

22 July

The North Coast Chorale, USA  
Shanghai Youth Choir, China

23 July

Coro ADICORA, Argentina  
Jyväskylä Female Choir, Finland  
Shenyang Daily Children's Choir,  
China

24 July

Coral Sant Esteve de Vila-seca  
Raffles Singers, Singapore  
Ellerheins Girls' Choir, Estonia

25 July

Mixed Choir Kulkuset, Finland  
Chamber Choir Ozarenie, Russia

26 July

The Eight Second Choir, China  
VIVA! Youth Singers of Toronto,  
Canada

27 July

Grupo Vocal Aequalis, Argentina  
University of Oregon Chamber  
Choir, USA  
Coro de Jóvenes de Madrid,  
Spain

28 July

Chromas Choir, Turkey

### OTHER VENUES IN BARCELONA

23 July, 21 h,

Pati de la Seu del Districte de  
Nou Barris (Pl. Major Nou Barris 1)  
Shanghai Youth Choir, China

24 July, 21 h,

Capella de l'Esperança  
The North Coast Chorale, USA

24 July, 21 h,

Auditori Orfeo Gracienc  
(C. Astúries, 83)  
Mixed Choir Kulkuset, Finland

25 July, 21 h,

Santa Maria del Pi  
I Muvrini, Corsica, France

25 July, 21 h,

Capella de l'Esperança  
Grupo Vocal Aequalis, Argentina

26 July, 18 h,

Santa Maria del Pi  
I Muvrini, Corsica, France

28 July, 21 h.,

Santa Maria del Pi  
Coral Mixta d'Igualada  
VESNA Children's Choir, Russia

28 July, 19:30 h.,

Jardí dels Tarongers (C. Ràbida,  
5)  
Coro ADICORA, Argentina

28 July, 21 h,

Capella de l'Esperança  
Mixed Choir Kulkuset, Finland

### EXTERNAL CONCERTS

22 July

21 h,

**Lleida,**  
La Seu Vella,  
Salt Lake Vocal Artists, USA

23 July

18:00 h,

**Llivia,**  
Església de la Mare de Déu  
dels Àngels,  
The Rose Ensemble, USA

19:30 h,

**Olot,**  
Església del Sagrat Cor,  
Salt Lake Vocal Artists, USA

19:30 h,

**Ripollet,**  
Teatre Auditori del Mercat,  
Chamber Choir Ozarenie, Russia

20:00 h,

**Sant Cugat del Vallès,**  
Claustre del Monestir,  
Kup Taldea, Basque Country

21:00 h,

**Palafugell,**  
Ellerhein Girls' Choir, Estonia  
Església Parroquial  
de Sant Martí

24 July

21:00 h,

**Sabadell,**  
Jardins Caixa Sabadell,  
Dopplers, Denmark

21:00 h,

**Girona,**  
Parròquia Santa Susanna del  
Mercadal,  
Shenyang Daily Children's,  
China

25 July

19:30 h,

**El Prat de Llobregat,**  
Auditori  
del Cèntric Espai Cultural,  
The Eight Second Choir, China

20:30 h,

**Sant Quirze del Vallès,**  
Celler de la Masia Can Barra,  
VIVA! Youth Singers of Toronto,  
Canada

21:00 h,

**Sant Vicenç dels Horts,**  
Església de Sant Vicenç Màrtir,  
Riga Girls' Choir TIARA, Latvia

21:00 h,

**Igualada,**  
Claustre Escola Pia,  
Jyväskylä Female Choir, Finland

21:30 h,

**Castellbell i el Vilar,**  
Teatre Casino Burés,  
Raffles Singers, Singapore

21:30 h,

**Puig-Reig,**  
Pavelló d'Esports,  
Ansan City Choir, Korea

26 July

19:30 h,

**Lleida,**  
Claustre Institut Estudis Ilerdencs,  
Estudio Coral Meridies, Argentina

27 July

20:00 h,

**Viladecans,**  
Escales de l'Església de Sant Joan,  
Shanghai Youth Choir, China

20:30 h,

**Terrassa,**  
La Seu d'Ègara,  
St. Stanislav Girls' Choir, Slovenia

21:00 h,

**Barberà del Vallès,**  
Teatre Municipal Cooperativa,  
Mixed Choir Kulkuset, Finland

21:30 h,

**Castellbell i el Vilar,**  
Teatre Casino Burés,  
Vocal Art Ensemble Sweden

21:30 h,

**Puig-Reig,**  
Pavelló d'Esports,  
Westminster Choir, USA

21:30 h,

**Viladecavalls,**  
Parròquia Sant Martí de Sorbet,  
Chromas Choir, Turkey

28 July

19:30 h,

**Ripoll,**  
Antiga Església de Sant Pere,  
Tajimi Choir, Japan

21:00 h,

**Tortosa,**  
Cripta de l'Església  
de la Reparació,  
KammerChor Saarbrücken,  
Germany

21:00 h,

**Casserres,**  
Església Parroquial,  
Grupo Vocal Aequalis, Argentina

21:30 h,

**Castellbell i el Vilar,**  
Teatre Casino Burés,  
TUKS Camerata, South Africa

22:00 h,

**Matadepera,**  
Església Parroquial,  
Sonux Ensemble, Germany

29 July

20:00 h,

**Manresa,**  
Teatre Conservatori,  
VESNA Children's Choir, Russia

21:00 h,

**Castellar del Vallès,**  
Capella de Montserrat,  
Wishful Singing, Netherlands

21:00 h,

**Montserrat,**  
Monestir,  
Westminster Choir, USA

21:00 h,

**Riells del Fai,**  
Església de Sant Vicenç,  
University of Oregon Chamber  
Choir, USA

21:30 h,

**Sant Ramon,**  
Església del Santuari Mercedari,  
TUKS Camerata, South Africa

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# THE CHORAL EXPO

From 22 to 29 July, the Foyer of L'Auditori hosts the Choral EXPO: 38 exhibitors from different publishers, festivals, institutions and companies involved in the choral world.

#### Schedule

July 22 from 15.00 to 20.00

July 23-25 from 10:00 to 16:30

July 26 from 10:00 to 18:30

July 27-29 from 10:00 to 16:30

#### Booth 33

##### ACFEA Tour Consultants

Contact Name: Deborah Markham  
Mailing Address: 12-15 Hanger Green, London W5 3EL, United Kingdom  
Phone: +44-20-87998360  
Email: info@acfea.eu or info@acfea.com  
Website: <http://www.acfea.eu/>  
Products & Services: ACFEA has over 50 years of experience arranging quality concert tours around the world for choirs of all abilities.

#### Booth 39- 40

##### AUDENIS - Schott Music – Boosey & Hawkes - Universal

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Phone: +34-93-2072758  
Email: audenis@audenis.com  
Website: <https://www.audenis.com>  
Products & Services: Audenis Pianos, musical gifts, musical instruments and printed music.  
Contact Name: Roberto Garcia 48 Great Marlborough Street, London W1F 7BB, U.K.  
[www.schott-music.com](http://www.schott-music.com)

#### Booth 21 -22

##### Bärenreiter

Contact Name: Catriona Glatthaar  
Mailing Address: Heinrich-Schütz-Allee 35-37, 34131 Kassel, Germany  
Phone: +49-5613105-0  
Email: international@baerenreiter.com  
Website: <https://www.baerenreiter.com>  
Products & Services: Publisher of scholarly-critical library editions and Urtext performing editions in all vocal and instrumental areas.

#### Booth 30 - 31

##### Edition Peters Group

Contact Name: Annette Jungjohann  
Mailing Address: Talstrasse 10D, 04103 Leipzig, Germany  
Phone: +49-341-989792-0  
Email: sales@editionpeters.com  
Website: <http://www.editionpeters.com/> or <http://www.editionpeters.de/>  
Products & Services: One of the widest ranges of choral music currently available. Secular, sacred choral music, accompanied and unaccompanied. Includes works from Musica Baltica catalogue. Edition Peters Artist Management (EPAM) Artist Management department of Edition Peters links together three areas of musicians' lives, concerts, recordings and publishing, on the international stage, providing a personal service to artists.

#### Booth 34 -35

##### Carus-Verlag Stuttgart

Contact Name: Isabelle Métrope  
Mailing Address: Sielminger Straße 51, 70771 Leinfelden-Echterdingen, Germany  
Phone: +49-711-7973300  
Email: info@carus-verlag.com  
Website: <https://www.carus-verlag.com>  
Products & Services: Carus is a leading publisher of sacred and secular choral music worldwide.

#### Booth 15

##### Choral Festival Network

Contact Name: Kaie Tanner, David Heidel  
Mailing Address: Choral Festival Network, David Heidel, Secretary, 1034 E Wellington Drive, Spokane WA 99208, USA  
Phone: +372-51-44301  
Email: kaie.tanner@kooriyhing.ee — [artisticdirector@choralfestival.org](mailto:artisticdirector@choralfestival.org)  
Website: <http://www.choralfestivalnetwork.org/>  
Products & Services: Promotion and introduction of CFN member festivals and CFN services for choirs and festivals.

#### Booth 8

##### Choral.ly

Contact Name: Ian Clethero  
Mailing Address: 1Hub Media Limited, 86-90 Paul Street, London EC2A 4NE, United Kingdom  
Email: chorally@1hub.co  
Website: <http://choral.ly/> — Facebook: @chorallyco — Twitter: @chorallyco  
Products & Services: Choral.ly is a new international online platform bringing together choirs, singers, audiences and organisations across the choral sector. The website features event listings, latest news, job opportunities, online resources and choir and organisation listings. Choirs can post information to Choral.ly free of charge.

#### Booth 19

##### Classical Movements

Contact name: Sara Casar  
Mailing Address: Blue Heart Travel, Inc. DBA Classical Movements, 711 Princess Street, Alexandria VA 22314, USA  
Phone: +1-703-6836040  
Email: Sara@classicalmovements.com  
Website: [www.ClassicalMovements.com](http://www.ClassicalMovements.com)  
Products & Services: Classical Movements is the premier concert tour company for the world's great orchestras and choirs, creating meaningful cultural experiences through music in 145 countries. An industry leader for 25 years, we understand both the travel and the performance needs of professional symphonies and choruses, as well as conservatory, university and youth ensembles. Producer of two international choral festivals. Since our founding in 1992, as a truly global company, Classical Movements remains committed to facilitating cultural diplomacy across the world.

#### Booth 5

##### COREARTE International

Contact Name: Carlos Sesca Elizondo  
Mailing Address: Montseny 70, 98757 Corbera de Llobregat, Barcelona, Catalonia, Spain  
Phone: +34-93-6880242  
Email: info@corearte.es  
Website: <http://www.corearte.es/>  
Products & Services: International choral festivals, masterclasses and musical tours.

#### Booth 12

##### Cultural Tour consultants

Contact Name: Cathy Skinner  
Mailing Address: 259 East Michigan Avenue, Suite 206A, Kalamazoo MI 49007, USA  
Phone: +1-269-3435667  
Email: info@culturaltourconsultants.com  
Website: <http://culturaltourconsultants.com/>  
Products & Services: International concert tours for choirs and instrumental groups.

#### Booth 9

##### Distinguished Concerts International New York (DCINY)

Contact Name: Iris Derke  
Mailing Address: 250 West 57th Street, Suite 1610, New York NY 10107, USA  
Phone: +1-212-7078566  
Email: concerts@DCINY.org  
Website: <http://www.dciny.org/>  
Products & Services: DCINY provides performance opportunities for musicians from all over the globe to perform at legendary venues such as Carnegie Hall and Lincoln Center, and work with renowned and talented artists like Karl Jenkins, Paul Mealor and Howard Goodall.

#### Booth 27

##### Editions À Coeur Joie France

Contact Name: Gautier Lemoine  
Mailing Address: 24 avenue Joannès Masset, 69009 Lyon, France  
Phone: +33-4-72198330  
Email: editions@choralies.org  
Website: [www.editionsacoeurjoie.com](http://www.editionsacoeurjoie.com)  
Products & Services: Choral Music Scores.

#### Booth 18

##### European Grand Prix for Choral Singing Association

Contact name: Matija Varl  
Mailing Address: Pobreška cesta 20, 2000 Maribor, SI-Slovenia  
Phone: +386 23 42 117  
Email: [egp.choral@gmail.com](mailto:egp.choral@gmail.com)  
Website: <http://www.egpchoral.com/>  
Products and Services: Organisation of a choral competition for choirs of high quality level from all over the world. The European Grand Prix for Choral Singing is a competition created in 1988 and organised in partnership by the cities of some renowned international choral competitions: Arezzo in Italy, Debrecen in Hungary, Maribor in Slovenia, Tolosa in Spain, Tours in France and Varna in Bulgaria. The Grand Prize winners of each of these competitions compete the following year in a "Final Contest" which rotates from one partner city to another each year.

**Booth 6****European Music Festival for Young People**

Contact Name: Chris Hermans  
 Mailing Address: Toekomstlaan 7 bus 2, 3910 Neerpelt, Belgium  
 Phone: +32-11-662339  
 Email: info@emj.be  
 Website: http://emj.be/  
 Products & Services: Organisation of a choral festival in Neerpelt, Belgium. Cooperation project between our festival and the Cork International Choral Festival, Cork, Ireland.

**Booth 47 - 48****Euskal-Herriko Abesbatzen Elkarte - Confederación de Coros del País Vasco**

Contact Name: Amaia Garmendia and Jokin Babaze  
 Mailing Address: San Juan 8, bajo, 20003 Donostia-San Sebastián, Basque Country, Spain  
 Phone: +34-94-3433367  
 Email: info@korlakeae.com  
 Website: http://korlakeae.com/  
 Products & Services: Information about basque choralism, our choirs, composers, conductors, and basque choir music of the Basque Country.

**Booth 49****Federació Catalana d'Entitats Corals (FCEC)**

Contact Name: Bàrbara Anglí  
 Mailing Address: Via Laietana 54, 2., 213, 08003 Barcelona, Catalonia, Spain  
 Phone: +34-93-2680668  
 Email: fcec@fcec.cat  
 Website: http://www.fcec.cat/  
 Products & Services: The Catalan Federation of Choirs (FCEC), has been created to improve and coordinate the choral activities and collective actions of the federated choirs, more than 500. They are also the organizers of the current World Symposium on Choral Music, WSCM11.

**Booth 23 - 24****FICTA edicions i produccions s.l.**

Contact Name: Martí Ferrer Bosch  
 Mailing Address: Canigó 3A, 17180, Vilablareix, Catalonia, Spain  
 Phone: +34-6-55948985  
 Email: ficta@ficta.cat  
 Website: http://www.ficta.cat/  
 Products & Services: Scores, CD and management of composers, conductors and choirs.

**Booth 7****Fiestalonia Milenio**

Contact Name: Yulia Kruglyak  
 Mailing Address: Av. Vila de Blanes, 161-169, Atillo n° 2, 17310 Lloret de Mar (Girona), Catalonia, Spain  
 Phone: +34-97-2376550 or +34-6-88276248  
 Email: info@fiestaloniamileno.net  
 Website: http://fiestaloniamileno.net/  
 Products & Services: Participation in the festival programs of different countries.

**Booth 17****Goldberg Verlag Musikeditionen**

Contact name: Sergio Goldberg  
 Mailing Address: Saalburgallee 30 E, 60385 Frankfurt, Germany  
 Phone: +49-178-6939789  
 Email: info@goldberg-verlag.com  
 Website: www.goldberg-verlag.com  
 Products & Services: Choral music scores, printed music works, books about music.

**Booth 25 - 26****Gremi d'Editorials de Música de Catalunya (GEMC)**

Contact Name: Toni Cruanyes  
 Mailing Address: 10 Santa Anna street, entresol 3ª, 08002 Barcelona, Catalonia, Spain  
 Phone: +34-93-3180605  
 Email: info@agrupe.cat  
 Website: http://www.gemc.cat/  
 Products & Services: The Gremi d'Editorials de Música de Catalunya unifies editing companies (Boileau, Brotons & Mercadal, Clivis, Dinsic, Ficta, La mà de Guido, Pamsa), which were created with a common aim, in front of market, consumers and civil service to select and edit the best works created by ancient, modern and contemporaneous Catalan composers.

**Booth 28 - 29****Hal Leonard MGB Limited**

Contact Name: Ben Thorpe  
 Mailing Address: 48 Broadley Terrace, Marylebone, London, NW1 6LG, United Kingdom  
 Phone: +44-20-73950382  
 Email: sales@halleonardmgb.co.uk  
 Website: https://www.halleonardmgb.com  
 Products & Services: Printed Music Publisher and Distributor representing catalogues including Hal Leonard, De Haske, Ricordi, Salabert, Durand, Eschig, A&C Black and more.

**Booth 36 - 37****Helbling Verlagsgesellschaft m.b.H.**

Contact Name: Thorsten Weber  
 Mailing Address: Kaplanstrasse 9A, 6063 Rum, Innsbruck, Austria  
 Phone: +43-512-262333-0  
 Email: office@helbling.co.at  
 Website: http://www.helblingchor.com/  
 Products & Services: Books, collections and single editions of choral music (sheet music), CDs of choral music.

**Booth 3 - 4****Interkultur Foundation e.V.**

Contact Name: Gent Lazri  
 Mailing Address: Ruhberg 1, 35463 Fernwald, Germany  
 Phone: +49-6404-6974929  
 Email: mail@interkultur.com  
 Website: http://www.interkultur.com/  
 Products & Services: Organizer of International Choral Festivals and Choir Competitions including the World Choral Games and the Grand Prix of Nations as well as the non-competitive event series ON STAGE.

**Booth 50 - 51 - 52****International Federation for Choral Music (IFCM)**

Contact Name: Nadine Robin  
 Mailing Address: PO Box 42318, Austin TX 78704, USA  
 Fax: +1-512-5510105  
 Email: office@ifcm.net  
 Website: http://ifcm.net/ — http://icb.ifcm.net/ — http://www.worldchoralday.org/  
 Products & Services: IFCM is an international federation of national choral organizations and associations, individual choral musicians, choral conductors, students, choral lovers and choral music patrons.  
 IFCM is proud and honored to share its booth with its Founding Members:  
**American Choral Directors Association (ACDA), A Coeur Joie International, European Choral Association — Europa Cantat (ECA-EC), Japan Choral Association (JCA), Nordisk Korforum (NKF).**

**Booth 16****ItChoir – Sonitus Music Editions**

Contact Name: Carlo Leonardi  
 Mailing Address: Via Trieste 14, 21020 Monvalle (VA) Italy  
 Phone: +39-3358456704  
 Email: eventi@itchoir.it  
 Website: http://www.itchoir.it/ — www.sonitusedizioni.com/home  
 Products & Services: Choral Music Application / Musical editions.

**Booth 43 - 44****Music Sales Limited**

Contact Name: Iain Tozer  
 Mailing Address: 14-15 Berners Street, London W1T 3LJ, United Kingdom  
 Phone: +44-20-76127400  
 Email: music@musicsales.co.uk  
 Website: http://www.musicsales.com/  
 Products & Services: Sheet music. Music Sales Limited incorporating Novello, Chester Music, Alphonse Leduc, Unión Musical Ediciones and Edition Wilhelm Hansen.

**Booth 32****Musica International**

Contact Name: Jean Sturm  
 Mailing Address: La Fabrique de Théâtre, 10 rue du Hohwald, 67000 Strasbourg, France  
 Phone: +33-3-88361754  
 Email: office@musicanet.org  
 Website: http://www.musicanet.org/  
 Products & Services: Worldwide detailed database of the choral repertoire in 4 languages. 170.000 titles described in an academic way, 30.000 composers' biographies, texts, translations, pronunciation sound files, sound clips and videos of good interpretations.

**Booth 10 - 11****MUSICFOLDER.com**

Contact Name: Ian Bullen and Elizabeth Maclsaac  
 Mailing Address: Box 60582, RPO Granville Park Vancouver, BC V6H 4B9, Canada  
 Phone: +1-604-7333995  
 Fax: +1-604-7333995  
 Email: sales@musicfolder.com  
 Website: https://www.musicfolder.com

Products & Services: Music folders for choir, band and orchestra. Custom imprinting for your music folders. Useful best-in-class accessories too, such as stands for music and tablets, lights, tuners.

**Booth 54**  
**New Zealand Choral Federation**  
**World Symposium on Choral Music 2020**

Contact Name: Grant Hutchinson  
Mailing Address: PO Box 49105, Mount Roskill South,  
Auckland 1445, New Zealand  
Phone: Tel: +64-27-4443118

Email: wscm2020@nzcf.org.nz

Website:  
<http://wscm2020.com/> - <http://www.nzcf.org.nz/>

Products & Services: Organiser of the next World  
Symposium on Choral Music in Auckland, New  
Zealand, 11-18 July 2020.

**Booth 13 - 14**  
**Norwegian Music Publishers**  
**(Cantando Musikforlag & Norks Musikforlag)**

Contact Name: Jan Stefan Bengtsson  
Mailing Address: PO Box 8019, 4068 Stavanger,  
Norway

Phone: +47-51-869000

Email: order@cantando.com

Website: www.cantando.com

Products & Services: Sheet music and CDs

**Booth 53**  
**Organizing Committee China**  
**International Chorus Festival**

Contact Name: Li Jianxuan  
Mailing Address: F16 Easyhome Tower, A3  
Dongzhimen South Street, Beijing 100007, China  
Phone: +86-10-64005083 or +86-18811560901  
Email: ljx\_zgwl@163.com or cicfbj@163.com  
Website: <http://en.cicfbj.cn/>  
Products & Services: The 14th China International  
Chorus Festival and IFCM World Choral Education  
Conference.

**Booth 41 - 42**  
**Oxford University Press**

Contact Name: Alastair Henderson  
Mailing Address: Oxford University Press  
Music Department, Great Clarendon Street, Oxford  
OX2 2DP, United Kingdom  
Phone: +44-1865-355067  
Email: music.enquiry.uk@oup.com  
Website: [www.oup.com/uk/music](http://www.oup.com/uk/music)  
Products & Services: Printed music.

**Booth 2**  
**Plate-Forme Interrégionale d'Échange et de**  
**Coopération pour le Développement Culturel**

Contact Name: Stéphane Grosclaude  
Mailing Address: c/o Artcena, 68 rue de la Folie  
Méricourt, 75011 Paris, France  
Phone: +33-6-73738453  
Email: contact@pfi-culture.org  
Website: <http://www.pfi-culture.org/>  
Products & Services: Interregional Platform (IP) aims  
to facilitate networking and conduct interregional  
projects in the field of performing arts: Artist  
Mobility; Cultural action and project support;  
Territory development; Art Education; Networking  
and sharing of tools, services and projects; Sharing of  
methodologies, ideas, experiences.

**Booth 20**  
**Singerhood**

Contact Name: Manuel Cuadrado Basas  
Mailing Address: Agustín de Foxá 22, 1C,  
28036, Madrid, Spain  
Email: info@singerhood.com  
Website: [www.singerhood.com](http://www.singerhood.com)  
Products & Services: Singerhood is an APP for  
mobile that offers the possibility to learn the choral  
repertoire through quality records.

**Booth 38**  
**SULASOL**

Contact Name: Reijo Kekkonen  
Mailing Address: Klaneettitie 6-8, 00420 Helsinki,  
Finland  
Phone: +358-10-8200221  
Email: sales@sulasol.fi  
Website: <https://sulasol.fi>  
Products & Services: Printed sheet music  
(scores) and CD

**Booth 45 - 46**  
**Swedish Music Publishers**

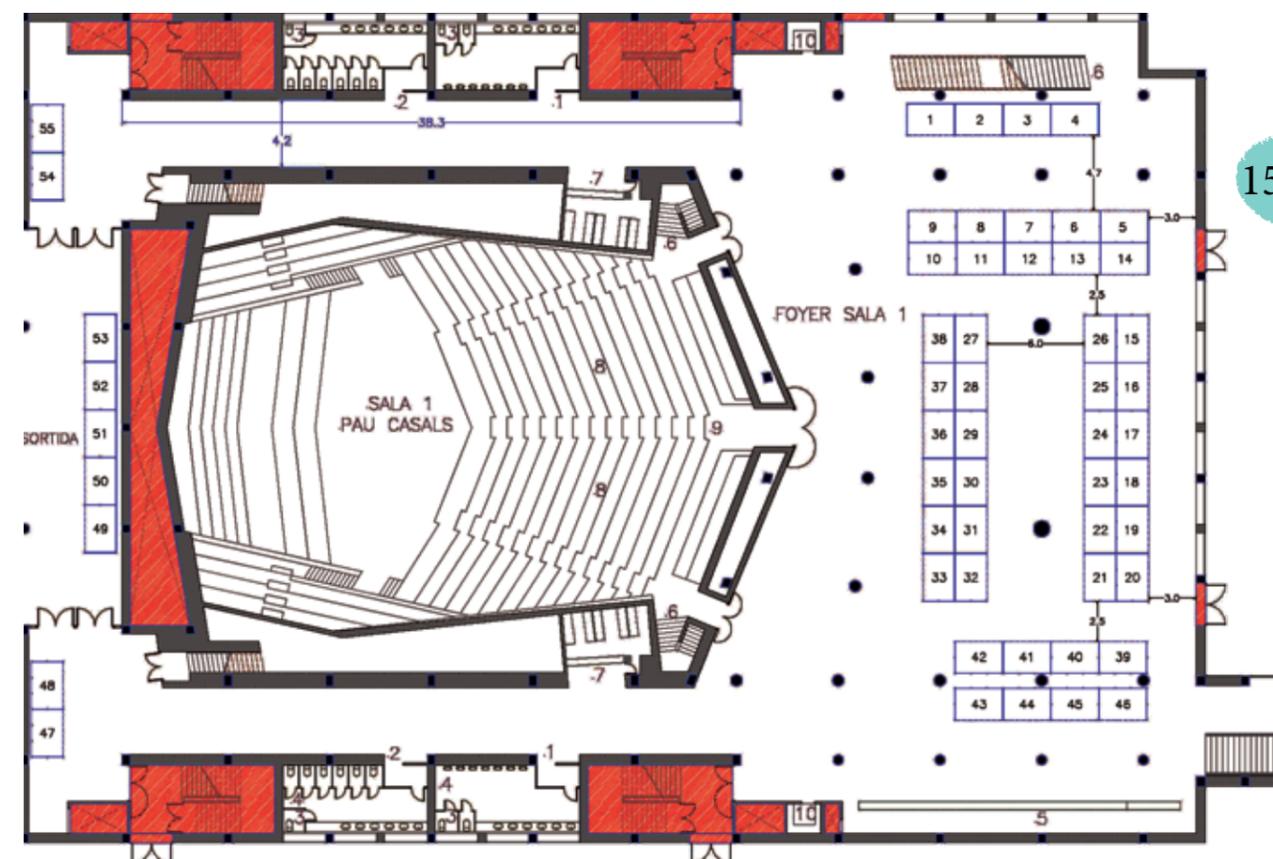
Contact Name: Bo Ejeby  
Mailing Address: Bo Ejeby Förlag, Box 31036, 40032  
Göteborg, Sweden — Gehrman's Musikförlag, Box  
42026, 12612 Stockholm, Sweden — Wessman's  
Musikförlag, Box 1253, 62123 Visby, Sweden  
Phone: +46-706859147 or +46-86100600  
or +46-498226132  
Email: info@gehrmans.se  
Website: <http://www.musikforlaggarna.se/>  
or <http://ejeby.se/> or <http://www.gehrmans.se/>  
or <http://www.wessmans.com/>  
Products & Services: Printed music, books and CD's.

**Booth 1**  
**Tour Resource Consultants Performance Tours**

Contact Name: Maury Schulte  
Mailing Address: 12440 West 62nd, Terrace Suite A,  
Shawnee KS 66216, USA  
Phone: +1-913-5385524  
Email: Maury@TourResource.com  
Website: <https://www.tourresource.com/>  
Products & Services: Tour Resource Consultants  
produces customized concert tours for ensembles  
of all ages and cultures. Based in Kansas City, USA,  
TRC has 20 years of choral, orchestral, instrument  
and opera productions. An important feature of  
TRC Performance Tours is shared events; rehearsals,  
demonstrations, concerts and dinners together with  
our local host ensembles.

**Booth 55**  
**Tour Time New Zealand Ltd.**

Contact Name: Brent Imrie  
Mailing Address: 27 Grand Drive, Orewa Auckland  
0931, New Zealand  
Phone: +64-94268037  
Email: brent@tourtime.co.nz  
Website: <http://www.tourtime.co.nz/>  
Products & Services: Tour Time is a family owned  
company that has been operating for 25 years, we  
specialise in choral/music tours around the globe.  
Tour Time is the national sponsor of the New Zealand  
Choral Federation (NZCF).



The 11st World Symposium on Choral Music will take place in the most representative venues of the musical life in Barcelona.

## CONFERENCES • MASTERCLASSES • PRESENTATIONS



### ESMUC

The High School of Music of Catalonia (ESMUC) and the Museum of Music are located at L'Auditori, a big musical complex where you can find different music halls.

Designed by Rafael Moneo in 1999, it is situated in a strategic place for its central location at the confluence of the three most largest city avenues (the Diagonal, the Gran Via and the Meridiana), and its proximity to the Teatre Nacional de Catalunya, the 22@ district, the AGBAR Tower, the Encants Nous market, Les Glòries shopping center and only 15 minutes walk from the Gothic Square and Sagrada Família.



Tete Montoliu Room

### L'Auditori

Tete Montoliu Room and Oriol Martorell Room

**Address:**  
L'Auditori, Lepant, 150  
08013 Barcelona -  
93 247 93 00

**Getting here:**  
Tram:  
Line T4 (Auditori/Teatre Nacional)

Metro:  
Marina station (Line 1);  
Monumental station (Line 2)

Buses:  
Lines 6, 7, 54, 62, 92, V21, H12

Train:  
Arc de Triomf local services R1, R3,  
R4, R7. Clot. Rodalies R2

Bike:  
Bike parking in front of L'Auditori.



### UPF Campus Ciutadella

The auditorium and classrooms of Ciutadella's Campus have optimal conditions for some activities of the Symposium. The university campus near L'Auditori of Barcelona –the central place of the Symposium–, has a restaurant and bar.

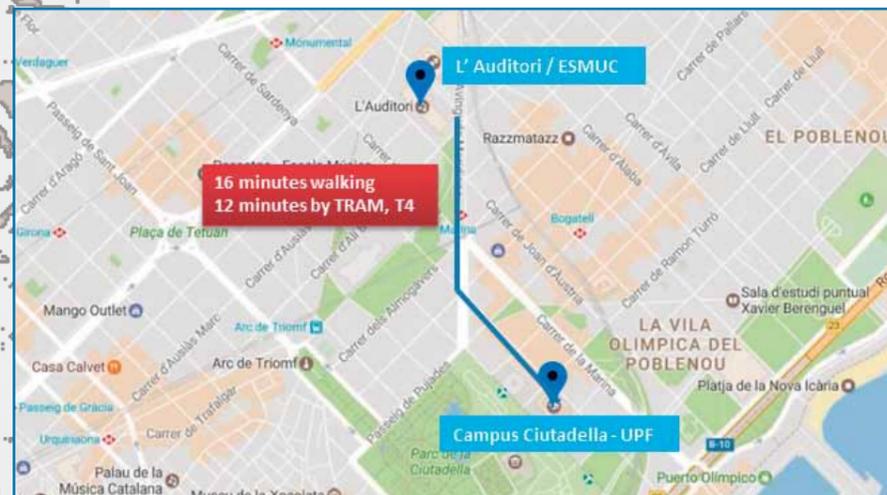
The proximity between the campus and the Auditori allows going on foot (10 minutes) following Avinguda Meridiana and Sardanya Street. The two buildings are connected by tram (T4) at Auditori-Teatre Nacional and stop at Wellington or Ciutadella-Vila Olímpica.

**Address:**  
Ramon Trias Fargas, 25-27  
08005 Barcelona

**Getting here:**  
Tram:  
Line T4, T5 (Wellington)

Metro:  
Ciutadella-Vila Olímpica (Line 1)

Buses:  
Lines V27, V21, H16, 92, 36



## CONCERTS



### Església de Santa Maria del Pi

The current **basilica of Santa Maria del Pi**, in Catalan gothic style, was projected and constructed by Jaume Fabre and Guillem Abiell between 1321 and 1391.

Located in **Plaça del Pi** (Pi's Square), in the heart of the **Barri Gòtic** (the Gothic Quarter), it is a very important place on Catalunya's history. The church is also the house of the emblematic Gegants del Pi, Mustafà and Elisenda, a couple of giants very ancient and famous, who accompanied the Barcelona's Procession of Corpus since 17th century.

**Address:**  
Plaça del Pi, 7, 08002 Barcelona

**Getting here:**  
Metro:  
Liceu (Line 3); Pl. Catalunya (Line 1 and 3); Jaume I (Line 4)

Bus:  
Line 59

Train:  
Pl. Catalunya Station  
(FGC and Renfe)



### L'Auditori

It was founded in March 1999, as Barcelona's most recently created music venue and the home of the **Barcelona Symphony Orchestra**, the **Barcelona Symphony Band** and the **Museu de la Música**.

L'Auditori is a national institution which aims to bring Catalonia and Barcelona worldwide recognition through its ongoing, inclusive musical activities. These include an extensive social programme with an educational service aimed at audiences of all types, helping to make culture accessible to all under the leadership of the Apropa Cultura programme.

Since December 2007, L'Auditori has been part of the European Concert Hall Organization (ECHO), the most prestigious association of auditoriums in Europe, and was the first concert hall in Spain to become a member.

**Address:**  
L'Auditori, Lepant, 150  
08013 Barcelona -  
93 247 93 00

**Getting here:**  
Tram:  
Line T4 (Auditori/Teatre Nacional)

Metro:  
Marina station (Line 1);  
Monumental station (Line 2)

Buses:  
Lines 6, 7, 54, 62, 92, V21, H12

Train:  
Arc de Triomf local services R1, R3,  
R4, R7. Clot. Rodalies R2



### Palau de la Música Catalana

It was built between 1905 and 1908 by the architect **Lluís Domènech i Montaner** as a home for the **Orfeo Català**, one of the most important international choral institutions, financed by popular subscription.

The Palau de la Música Catalana is an architectural jewel of Catalan Art Nouveau, the only concert venue in this style to be listed as a **World Heritage Site by UNESCO** (4th December 1997), which today represents an essential landmark in the cultural and social life of Catalonia. Moreover it represents a symbolic emotional heritage for a whole people who identify with its history.

**Address:**  
Palau de la Música, 4-6  
08003 Barcelona  
93 295 72 00

**Getting here:**  
Metro:  
Urquinaona station (Line 1 and 4)

Bus:  
Lines V15, V17, 45  
Barcelona Tourist Bus (route north and south): Stop Casa Batlló - Antoni Tàpies Foundation.

Train:  
Pl. Catalunya Station (FGC and Renfe)



## Església de Santa Maria de Gràcia

The origin of this church comes from the Monastery of Santa Maria de Jesús de Gràcia, founded in the 15th century. After suffering damages and different locations, the Bishop of Barcelona, Gregorio Modrego Casaus, blessed on 1944 the new and currently building located in Gràcia quarter, according to plans drawn by architect, Josep Goday.

**Address:**  
Gràcia, 3-5  
08012 Barcelona.

**Getting here:**  
Metro:  
Diagonal Station (Line 3 and 5)

Bus:  
Lines 6, 33, 34, H8, 22, 24, V17



## Auditori del Conservatori del Liceu

Located in the Raval neighbourhood, is next to the Gothic Quarter and is located in the new building of High Conservatory of the Liceu.

The equipment is in a street that connects the Rambla with Paral·lel, a street with a lot of theatres, bars and restaurants.

**Address:**  
Carrer Nou de la Rambla, 88,  
08001 Barcelona  
93 327 12 00

**Getting here:**  
Metro:  
Liceu station;  
Paral·lel station (Line 3)

Bus:  
Lines 59, 120, V13



## Auditori del Caixa Fòrum

It is located in the Monjuïc Mountain which is known for the Magic Fountain's Show, the MNAC (National Art Museum) and the 92' Olympic Games.

Caixa Fòrum auditorium is located inside the old modernist (art nouveau Catalan style) Casaramona's textile factory, designed by Puig i Cadafalch between 1909 and 1912.

Currently it is one of the most active cultural centres in the city.

**Address:**  
Av. Francesc Ferrer i Guàrdia , 6-8  
08038 Barcelona

**Getting here:**  
Metro:  
Espanya Station (Line 3, 1 and 8)

Bus:  
Lines 46, 27, V7

Train:  
(FGC): Espanya station R5, R6, R50, R60, S4 and S8



## Basilica de la Sagrada Família

The basilica of the Sagrada Família is one of the world's most renowned Modernist buildings. Designed by Antoni Gaudí in 1883, still under construction and expected to be finished in the next 20 years. Gaudí conceived the temple from the traditions of gothic and byzantine churches uniting East and West church tradition to communicate the Gospel message to everyone. All the elements of its architecture have a Christian symbolism expressed hierarchically.

**Address:**  
Marina, 41  
08013 Barcelona

**Getting here:**  
Metro:  
Sagrada Família Station  
(Line 2 and 5)

Bus:  
Lines 19, 33, 34, 43, 44, 50, 51, B20 and B24



## Capella de l'Esperança

Nestled in the building that was the Convent of Hope, it is a small church from the 8th century, with a single nave and side baroque chapels. Their ornamentation is totally restored. Outside there is a arch door very simple segmental topped by a shelf and a relief of fleshy leaves. Above, at the foot of a niche there's an image of the Mare de Déu de l'Esperança and a large royal coat of arms. The façade was made following modern models of the 8th century, consisting of vases and floral garlands of Rococo spirit.

**Address:**  
Palma de Sant Just, 2  
08002 Barcelona

**Getting here:**  
Metro:  
Jaume I Station (Line 4)

Bus:  
Lines 45, 120, V15, V17



## Església de Sant Pere de les Puel·les

Sant Pere de les Puel·les is a Benedictine monastery in the Sant Pere-Santa Caterina-La Rivera neighbourhood in the **Ciutat Vella district**. The 10th century building, **Romanesque/Gothic** style, was declared Site of Cultural Interest in 1931. The façade, although in a very eclectic way, hides the portal and the sculpture of Saint Peter in the 15th century. It is also worth noting the preservation of a richly decorated return dating from the 16th century.

**Address:**  
Lluís el Piadós, 1,  
08003 Barcelona  
93 268 07 42

**Getting here:**  
Metro:  
Arc de Triomf station (Line 1)

Bus:  
Lines 39, 40, 42, 51 H6, B20, B25.

Train:  
Arc de Triomf local services R1, R3, R4, R7. Clot. Rodalies R2





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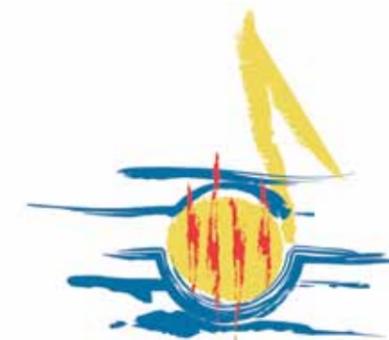
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# Useful information about Barcelona

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You can find all the useful information on Barcelona Turisme website

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# A walk through the history of Barcelona



Cathedral



La Pedrera



Casa Batlló



Sagrada Família

The first human settlements in Barcelona date back to Neolithic times. The city itself was **founded by the Romans** who set up a colony called **Barcino** at the end of the 1st century BC. The colony had some thousand inhabitants and was bounded by a defensive wall, the remains of which can still be seen in the old town.

For over 200 years, Barcelona was under Muslim rule, and, following the Christian reconquest, it became a county of the Carolingian Empire and one of the main residences of the court of the Crown of Aragon. The fruitful medieval period established Barcelona's position as the **economic and political centre of the Western Mediterranean**. The city's Gothic Quarter bears witness to the splendour enjoyed by the city from the 13th to the 15th centuries.

From the 15th to 18th centuries Barcelona entered a period of decline, while it struggled to maintain its economic and political independence. This struggle ended in 1714, when the city fell to the Bourbon troops and Catalonia's and Catalans' rights and privileges were suppressed.

A period of cultural recovery began in the mid-19th century with the arrival and development of the textile industry. During this period, which was known as the *Renaixença*, Catalan regained prominence as a literary language.

The 20th century ushered in widespread urban renewal throughout **Barcelona city**, culminating in its landmark **Eixample district**, which showcases some of Barcelona's most distinctive Catalan art-nouveau, or modernista, buildings. The Catalan **Antoni Gaudí**, one of the most eminent architects, designed buildings such as the Casa Milà (known as La Pedrera, the Catalan for stone quarry), the Casa Batlló and the **Sagrada Família** church, which have become world-famous landmarks.

The freedoms achieved during this period were severely restricted during the Civil War in 1936 and the subsequent dictatorship. With the reinstatement of democracy in 1978, Barcelona society regained its economic strength and the Catalan language was restored. The city's hosting of the **1992 Olympic Games** gave fresh impetus to Barcelona's potential and reaffirmed its status as a major metropolis.

In 2004, the Forum of Cultures reclaimed industrial zones to convert them into residential districts. An example of the renewed vigour with which Barcelona is looking towards the 21st century.

## Language

**Catalonia has its own language: Catalan.** Most of the people who live in Barcelona are bilingual and speak Catalan and Spanish, which is also an official language. Street names and most road and transport signs are in Catalan.

Many restaurants, especially those in the city centre, have menus in several languages. But if there's something you don't understand, don't be afraid to ask, people will be only too happy to help. Many people from Barcelona understand English and French.

## WARNING!

KEEP YOUR BELONGINGS SAFE

Be careful of the thieves (pickpockets). They use a range of tactics to distract you in order to steal from your bag, rucksack and pockets.

DO NOT LEAVE YOUR VALUABLES UNATTENDED ANYWHERE!

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# Getting around the city

Barcelona and its metropolitan area have a wide range of public transport and sightseeing transport options. There are different ticket types so that you can get to where you want to go in Barcelona easily and conveniently.



**M** Metro and **FGC**

Barcelona currently has eight metro lines that can be identified by the number and colour of the line: L1 (red), L2 (lilac), L3 (green), L4 (yellow), L5 (blue), L9 (orange), L10 (light blue), L11 (light green) and serve most of the city.

It also has an urban and metropolitan rail network the Ferrocarrils de la Generalitat (FGC), run by the Catalan government, which supplements Barcelona's metro network. There are three urban lines: L6, L7 and L8.

### Tickets: methods and prices:

The metro operates an integrated fare system enabling passengers to obtain a free transfer from one means of public transport to another within a period of 1 hour and 15 minutes. There are different types of travel cards and transport passes in Barcelona that are valid throughout the public transport network (metro, buses, tram and suburban rail), including the T-10 card which is valid for 10 journeys, or day passes (2, 3, 4 and 5 days).

Single Ticket: 2,15€

T-10 Card: 9,95€

Day passes: Hola Barcelona (unlimited travel for 48, 72, 96 or 120 hours)

### Times

**M Metro (TMB):** Weekdays from Monday to Thursday, Sunday and public holidays: 5am-midnight. | Friday and evenings before public holidays: 5am-2am. | Saturday and evenings before public holidays on 1/1, 24/6, 15/8 and 24/9: continuous service. | 24/12: until 11pm.

**FGC Ferrocarrils de la Generalitat (FGC):** Weekdays from Monday to Thursday, Sunday and public holidays: 5am-midnight. | Friday: 5am-2am. | Saturday and evenings before public holidays on 1/1, 24/6 and 24/9: continuous service.

### For further information about Barcelona's metro and rail services:

**M** TMB: Tel. 933 187 074 | [www.tmb.cat](http://www.tmb.cat)

**FGC**: Tel. 932 051 515 | [www.fgc.cat](http://www.fgc.cat)



**T** Tram

The **Tram** works again in **Barcelona**. This means of public transport, an alternative to the metro, that had disappeared in 1971, is today an accessible, ecological, fast and comfortable system since 2004.

The **Tram** route provides easy access to Barcelona's major industrial areas, shopping centres and residential zones.

There are **2 Tram lines in Barcelona**: the Trambaix (T1, T2, T3) which runs from Francesc Macià to the towns of Sant Just Desvern, Sant Joan Despí, Sant Feliu de Llobregat and Cornellà. The Trambesòs (T4, T5, T6) covers a route from the Olympic Village to Sant Adrià de Besòs via the Forum site and arriving to Badalona.

### Tickets: methods and prices:

Single ticket: 2,15 €

T-10: 9,95 €

Day passes: Hola Barcelona (unlimited travel for 48, 72, 96 or 120 hours)

### Times

Weekdays from Monday to Thursday, Sunday and public holidays: 5am-midnight. | Friday, Saturday and evenings before public holidays: 5am-2pm.

### For further information about

**T** Tram services:

Tel. 900 701 181 | [www.tram.cat](http://www.tram.cat)

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## Getting around the city



Barcelona has a **transport fleet of more than 1000 buses** which operate on over 80 routes and connect all the city's districts and the metropolitan area. The buses have low floors and are adapted for people with reduced mobility. Transport passes can be used on the metro, **Barcelona's tram**, city-centre lines of the Ferrocarrils de la Generalitat (FGC) and Renfe trains (zone 1).

### Tickets: methods and prices

Barcelona's bus network operates an integrated fare system enabling passengers to obtain a free transfer from one means of transport to another within a period of 1 hour and 15 minutes. There are different types of travel cards and transport passes that are valid throughout the public transport network (metro, buses, tram and suburban rail), including the T-10 card which is valid for 10 journeys, or day passes (2, 3, 4 and 5 days).

Single ticket: 2,15 €

T-10: 9,95 €

Day passes: Hola Barcelona (unlimited travel for 48, 72, 96 or 120 hours)

### Times

Running times vary according to the bus route. Most services begin at 4.25am and end at 11pm. Average frequency of service is between 20 and 30 minutes at weekends. (The running times and frequency of service are posted at the bus stops).

### For further information about Barcelona's bus network:

Tel. 933 187 174 | [www.tmb.cat](http://www.tmb.cat)

## Night Bus Service

Barcelona has a **night-bus service (Nit Bus)** which serves most of the city and its suburban area.

Most of the night bus services begin between 10.40pm and 11.40pm and end between 5am and 6am. They all stop at or depart from Barcelona's Plaça de Catalunya.

### For further information about Barcelona's night bus network, methods, prices and times:

[www.emt-amb.com](http://www.emt-amb.com)



## Taxi

Barcelona has a service of **11.000 taxis** which can be easily identified by their **yellow and black** colors. A green light on top of the taxi indicates its availability. There is also a service of taxis adapted for people with reduced mobility.

If you want to hire specific services (drivers who speak foreign languages, seven-seater vehicles, etc.), we recommend you use the **telephone booking service**.

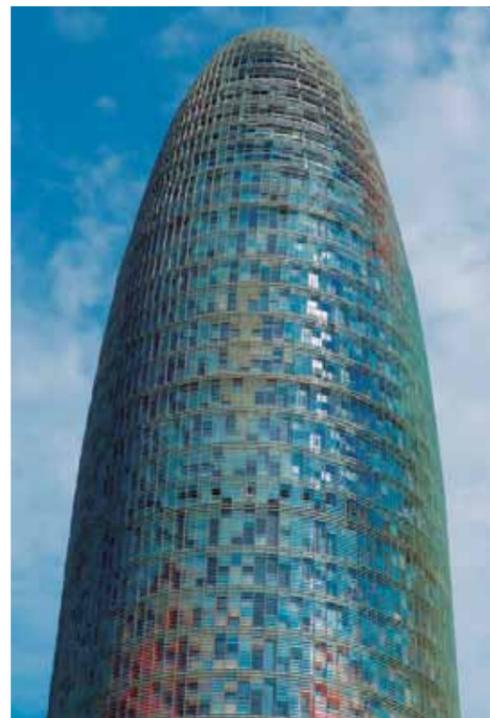
### Barcelona taxi fares

There are special supplements for entrance and exit of the airport, luggage and nights.

### For further information about taxis service of Barcelona:

Institut Metropolità del Taxi de Barcelona  
Tel. 932 235 151  
[www.taxibarcelona.cat](http://www.taxibarcelona.cat)

Agbar Tower



## Getting around the city



## Main tourist information points

Barcelona has a number of tourist offices, located at strategic points around the city. Turisme de Barcelona is at your disposal wherever you are, and to offer products and tourism services designed to help you discover the city.

### Plaça de Catalunya

Located in the heart of Barcelona, this information point is located in an underground space, providing diverse information in different languages.

Address: Plaça de Catalunya, 17-S,  
08002 Barcelona - Tel: 932 853 834

Times: daily, from 8.30am to 9pm.

### Airport Terminals 1 & 2

At Barcelona – El Prat airport you will find tourist information offices co-managed by the Catalan government, Barcelona Regional Council and Turisme de Barcelona.

Address: Aeroport del Prat -  
Terminal 1 i 2 (B), Barcelona

Times: daily, from 8.30am to 8.30pm.

### Estació de Sants

Rail travellers arriving in the city will find a Turisme de Barcelona tourist information point at Barcelona Sants railway station.

Address: Plaça dels Països Catalans, s/n,  
08014 Barcelona

Montjuïc Magic Fountain  
Mare Nostrum  
CaixaFòrum, endless stairs



Times: daily, from 8am to 8pm

## The main telephone numbers

### For any information, eventuality or emergency:

Barcelona City Hall information \_\_\_\_\_ 010 (from Barcelona)

City Hall \_\_\_\_\_ 934 027 000

Generalitat de Catalunya Information \_\_\_\_\_ 012

Emergency (Catalonia) \_\_\_\_\_ 112

Municipal Police \_\_\_\_\_ 092

Mossos d'Esquadra  
(Emergencies and traffic accidents) \_\_\_\_\_ 088

Medical Emergency \_\_\_\_\_ 061

Fireman \_\_\_\_\_ 080

TMB - Public Transport \_\_\_\_\_ 933 187 074

FF.CC (Local train service) \_\_\_\_\_ 932 051 515

RENFE (Spanish Railway) \_\_\_\_\_ 902 240 202

Barcelona North Station \_\_\_\_\_ 902 260 606

Airport (Customer Services) \_\_\_\_\_ 902 404 704



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The Federació Catalana d'Entitats Corals (FCEC) is composed by more than 500 choirs (adult, youth, children, female, male, Gregorian, university and senior choirs...). We want to thank to all of them their support and encouragement, without them none of this could have been possible.

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